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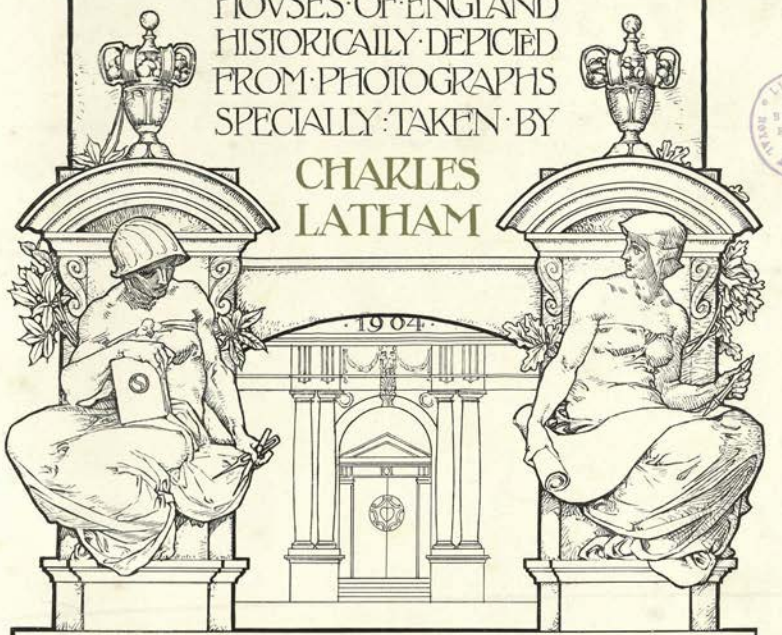
IN·ENGLISH·HOMES

THE·INTERNAL·CHARACTER·FVRNITVRE·&·ADORNMENTS·OF·SOME·OF THE·MOST·NOTABLE HOVSES·OF·ENGLAND HISTORICALLY·DEPICTED FROM·PHOTOGRAPHS SPECIALLY·TAKEN·BY

CHARLES LATHAM



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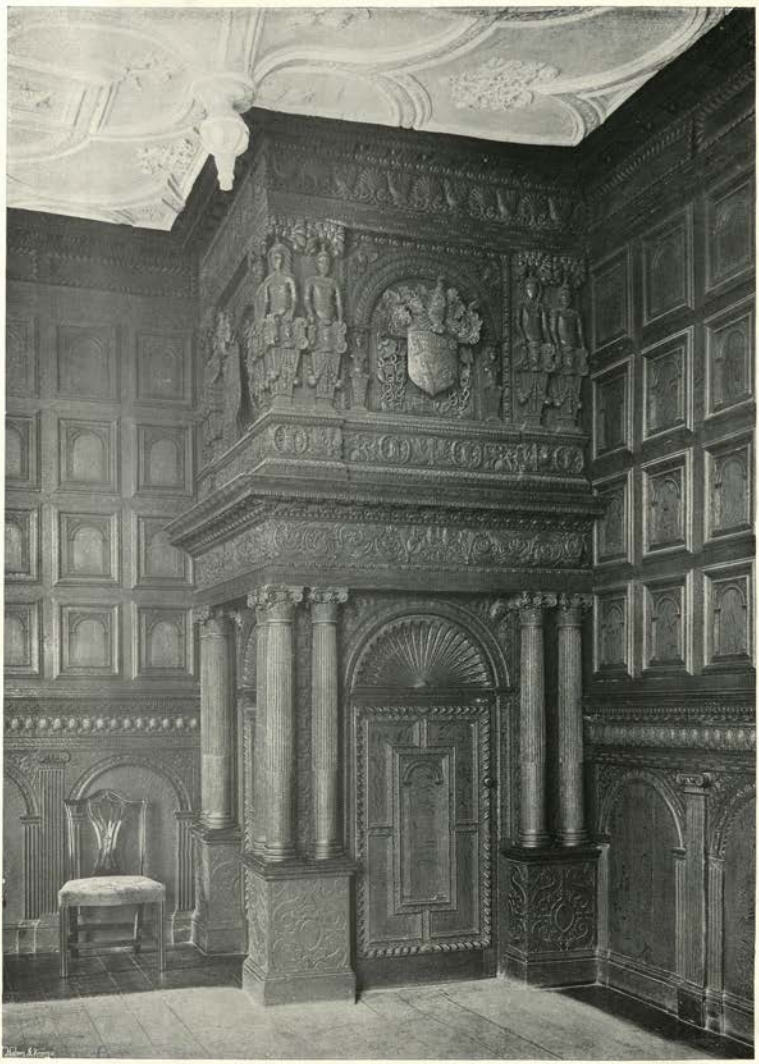


THE RED LODGE: INTERNAL PORCH IN THE DRAWING-ROOM.

INTRODUCTION.

MORE than sixty years have elapsed since the publication of that renowned book, Nash's "Mansions of England in the Olden Time." It was a book that made an instant appeal to the age in which it appeared, for the ground had been prepared by the intellectual movement which, towards the close of the eighteenth century and the beginning of its successor, had turned the thoughts of many with eager curiosity to the past. Romantic literature in that age, and even earlier, had stirred the general mind to a revolt against the chilling spirit of a classic convention and the decayed forms of a soulless art. The voice of Shakespeare was not silent, however. It aroused to passionate utterance the young Goethe, in rebellion against the artificial, in his "Goetz von Berlichingen"; it became the inspiration of Scott; and it awoke new fire in the glowing pages of Byron. The world at large was moved, and men's minds became absorbed with intense interest in every manifestation of Mediæval and Tudor art. The plaster wonders of Strawberry Hill had been but an early prelude to much that was curiously absurd in a slavish but imperfect imitation of earlier times, but there came later on a riper knowledge, and the laborious genius of Pugin and his associates re-created the architecture and the arts of earlier days. What was best in this

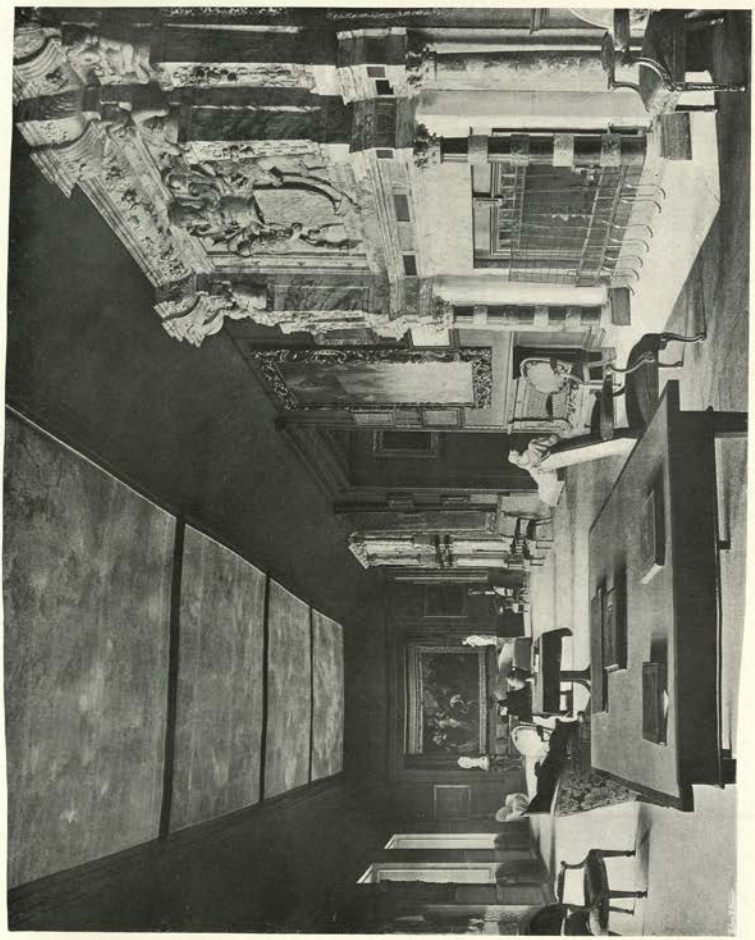
NORTON CONYERS: THE HALL AND STAIRCASE.

revival was that it became no mere architectural or decorative pedantry, but that it touched humanity in a time of change, and that it aroused the desire to penetrate the life of the past, to know how men lived, to enter into their houses, to walk in their gardens, and to share in their occupations, their diversions, and their daily concerns.

It was thus that Nash's "Mansions of England in the Olden Time" was enthusiastically received, and is still prized as a pictorial interpretation of the home life of old Englishmen. There is infinite pleasure in looking again and again at its representations, and we pardon their faults and exaggerations for the sake of the artist's enthusiasm, which has given them undeniable fascination. In the years that have passed many things have become possible which then were not dreamt of. Not only is there riper and better knowledge, but photography, though much abused, has come as the handmaid of those who understand best what are the beauties and the splendours of old English domestic interiors. The time had, therefore, arrived for the publication of this work, which the writer ventures to think presents the subject in a manner never before approached, and perhaps unapproachable, because the opportunities have been of the best and fullest, and no labour of love, no effort of heart or hand, has been spared to bring the interiors of the houses of our sires verily before the eyes of their descendants.

There should be no lack of interest in the subject even in these days, when once again there are signs of a falling away from the better ideals. We look back to the evidences of earlier time, perhaps to the linen-fold panels, or to the trefoil cresting and the tracery, or, again, to the coming of new influences—born, we may say, of that revival of the old learning which carried the spirit of the Renaissance into new regions. In England, a land stubborn against change, we may note how this new spirit affected old forms, lowering still further the arch in Tudor design, introducing the semi-circular arch of Rome in new character, and adding lighter graces, in Ionic pillars, in scroll carving, in balls and pinnacles, and gables whose outlines are turned, until the Tudor and Stuart form of domestic art was evolved, with all its richness of interior adornment. If we enquire into these matters, we find that the features of antique houses, contrasted with examples of some later periods, are not dead things at all, but are truly living, inasmuch as they speak of the changing tastes and ideals of our ancestors.

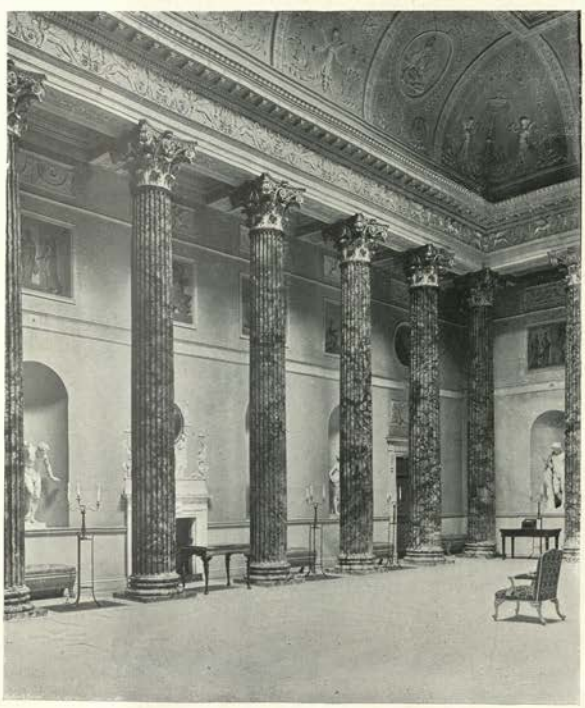
STOKE PARK: THE SALOON.



COBHAM HALL: THE LONG GALLERY.

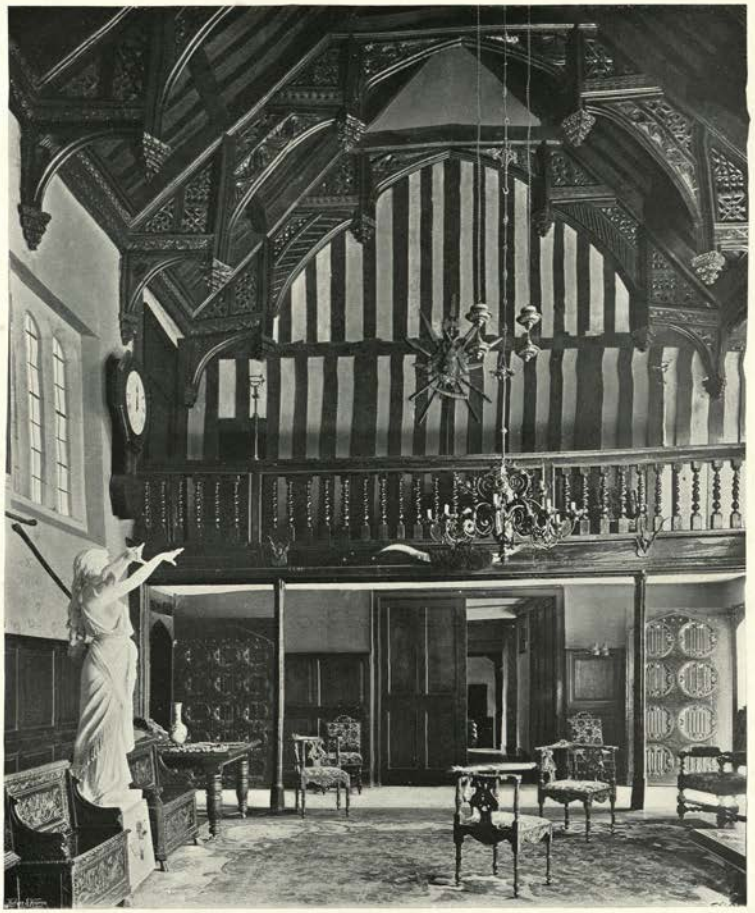
We are therefore led to the conclusion that domestic architecture and art are an organic growth—tha in them there has been no revolution, but only gradual progress from rudeness to finished work, only the silent change, scarcely perceivable, of style and methods bringing new adaptations, the expression of slowly developing tendencies in social life, the effect of the greater security which came with later times, and the introduction of the larger comforts which became available through wider opportunities and the growing wealth of the country. The hall of the Tudor or Stuart gentleman—the splendour of Hatfield, Longleat, or Audley End—is no more than the later form of the great hall of the Norman baron, wherein he sat at table with his family and guests in patriarchal relation to his retainers and servingmen. The long galleries and withdrawing-rooms of the succeeding spacious times were the outward expression of the increasing refinement of the people, which caused the lord and lady to seek more of retirement from the common throng, and wherein the desire for privacy and retirement had become imperious. There could evidently be no better method of introducing these pictured representations of beautiful domestic interiors than to approach them as it were by the pathway of history.

The disturbed state of the country after the Conquest led to the building of many castles and fortified houses, generally surrounded by moats, and often situated on rising ground, if such could be found. The moat was spanned by a drawbridge, which at night, and in times of danger, was always raised, while the warder kept a good look-out and challenged the stranger from the tower. The plan of such houses was almost uniform in every case, or, at least, the plan can be traced to the same necessities and to like opportunities. Within the moat would be a courtyard, its sides being formed by the hall, chapel, stables, and offices. If the edifice was a strong castle the wall was fortified with towers at intervals, machicolated for the hurling of missiles at the enemy below. The hall was the great feature, and continued to be the principal apartment of the house from those days to Stuart times. Here, in the twelfth and thirteenth centuries, the host received his visitors, and here meals were eaten in common, the lord, his family, and his guests sitting above the salt and the meaner people below. Often at the upper end of the hall was the high table for the lord and his family upon the dais, with a tall bay window on one side, developing into great beauty in later times, with an approach to other parts of the house behind. At the lower end was a screen separating the hall from the lobby, which opened at one end to the courtyard, and sometimes at the other to the second court, where there was one, and beyond it were the kitchens and domestic offices. The arrangement may be seen in its completeness at Haddon Hall, and in the halls of some of the colleges.



KEDLESTON HALL: THE MARBLE HALL.

The house of the Vernons is, however,

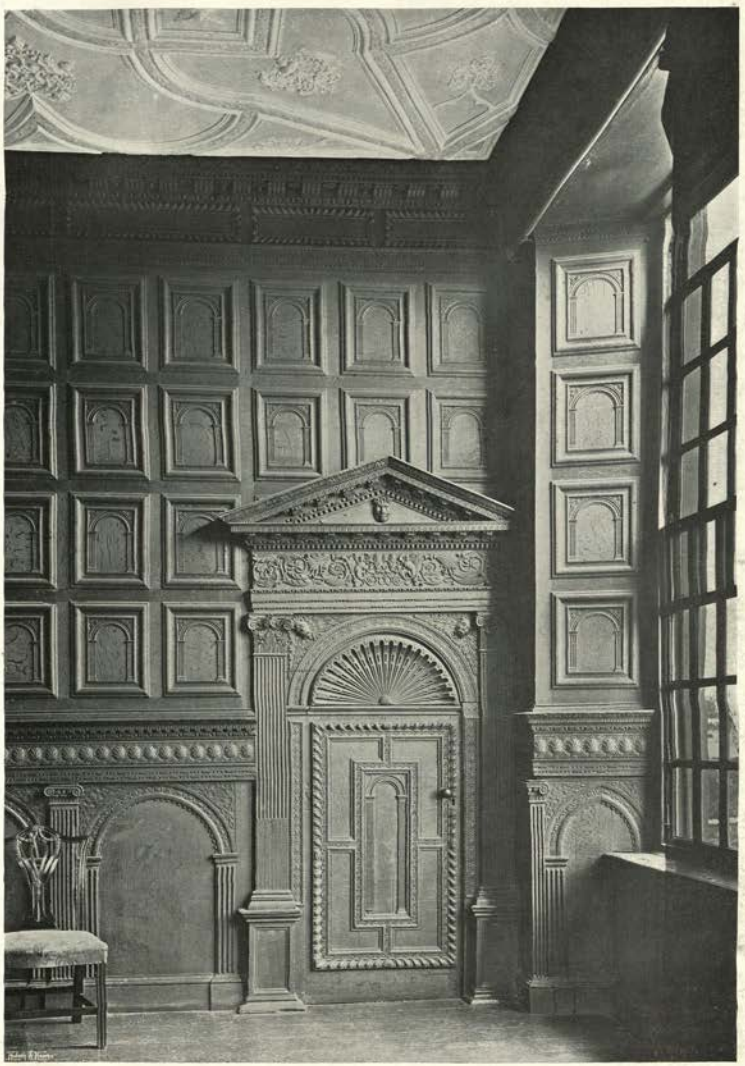


GIFFORD'S HALL: KING JOHN'S BANQUETING HALL.

a later type of house than we have at the moment in view, though it indicates the permanence of plan. The mediæval hall was nearly always upon the ground floor, though sometimes raised upon a lower sunken storey, and it was usually the loftiest building of the dwelling-place. It was also the largest, being intended both for the accommodation of the household and for the transaction of business; for the manor house, which was a castle upon a smaller scale, became the centre of life in the village, and the manor courts were held in the hall. Here the lord or his steward received homage and held the court baron, and the court leet, with the view of frankpledge and the tourn, and enrolled the villagers in the tithing.

The hall in those early times was substantially built, and, if its roof was of too great a span, it was divided by a line of pillars, and sometimes assumed almost the dimensions of a church, with nave and aisles. Of this early construction the halls at Oakham and Winchester are fine examples. There is much reason to believe that for a century or more after the Conquest

THE RED LODGE: THE DRAWING-ROOM CHIMNEY-PIECE.



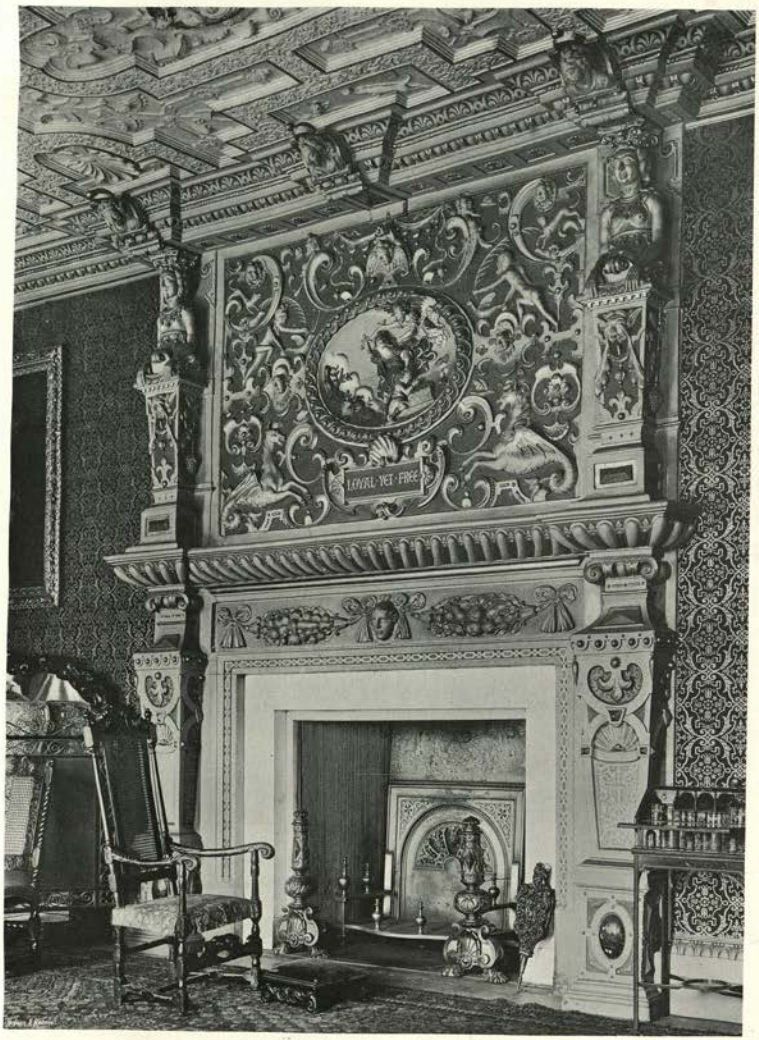
THE RED LODGE: THE DRAWING-ROOM WINDOW.

these chambers were rarely glazed, and that their windows were closed with bars, lattices, or shutters. The relationship of the great apartment to the kitchens was such as has been described, and Necham, who wrote in the time of Henry II. or Richard I., said there should be a porch beside the vestibule, and also a court-yard. The great private apartment, or lord's room, was commonly known as the "solar," and was behind the hall, generally raised upon the walls of a storeroom or cellar. The approach was by a staircase, which in early times was external to the structure. The solar had a handsome fireplace, very often beneath an arch, and excellent examples of the style still remain. As time went on other apartments were added, and it appears certain that in large castles domestic buildings of wood stood in the enclosed court, apart from the defensive buildings, but with an easy approach to the strong tower, or keep, to which the inhabitants could resort in time of need. This arrangement can be traced very clearly at that most interesting remain, Stokesay Castle, near Ludlow.

WOLFETON HOUSE: THE SPANISH CHIMNEY-PIECE.

It must not be supposed that these early dwelling-places were devoid of comfort or adornment. Illuminated manuscripts show that they were hung with tapestry, and that there was much beauty in the hammered iron fittings of their doorways. The roof of the hall was lofty, with much architectural elaboration of its structural features, and with carved figures of angels or heraldic achievements on the brackets and bosses. The ladies in their "bower" plied their needles in the work of their rich embroidery, and, as time progressed, greater comforts were brought in, with much adornment of fine needlework. Some of the tapestry was of home manufacture, but a great deal of it came from abroad, and it took the name of Arras from the place where much of it was made. Necham, whom we have mentioned, even censures the increasing luxury of his early time. He tells how a bedroom should be ordered—the walls well curtained, near the bed a chair, and at its foot a bench; on the bedstead a feather bed and a bolster, there being a short sheet and a handsome cloth for the pillow, with a sheet of sendel or silk, or of linen, and a blanket over it, and covering all a counterpane of green or yew-coloured stuff, bordered with skins of cat, beaver, or marten. It was customary for ladies to receive their visitors of both sexes in their bedrooms, this, at least, in the earliest times, being the only large apartment, save the great hall itself.

There followed, however, rapid changes in the order of domestic life. Mathew Paris describes a house erected by one Paulin Peyvre, at Toddington, which, even in the reign of Henry III., provoked the wonder of beholders, for it had its hall, chapel, bed-chambers, and other buildings all covered with lead, and, near by, orchards, and fish-ponds, in the building and preparation of which abode the men were engaged for many years at high wages. This is an indication of progress in the direction both of comfort and security. From the time of Edward I. onward, when there began a brilliant and flourishing period of English history, the building of houses went on everywhere, and the existing remains are even now numerous,



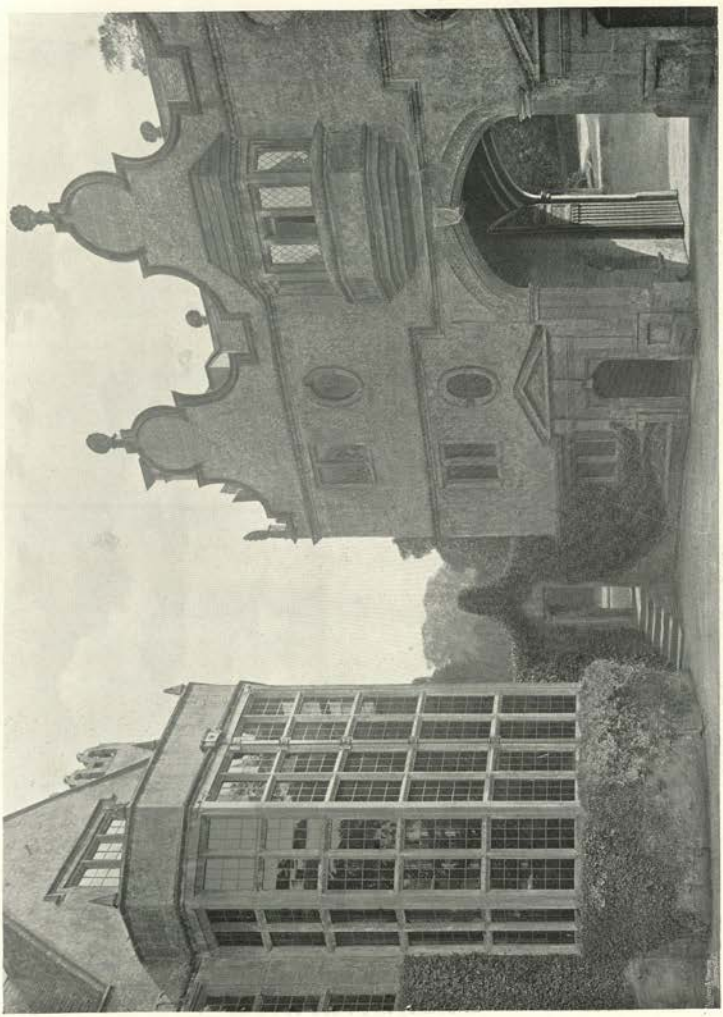
BOSTON HOUSE: THE DRAWING-ROOM CHIMNEY-PIECE.

and exhibit a larger standard of comfort and the growth of more highly civilised ideas. The bishops' palaces became important, and those at Wells, Lincoln, St. David's, Southwell, and Norwich, like the houses and castles of the nobility, all indicated the new state of things.

The common plan of manorial houses continued to be quadrangular up to the sixteenth century, the hall being on one side, with the entrance gateway opposite, and the domestic buildings, and sometimes the stables, completing the enclosure. The moat surrounded the whole, sometimes washing the walls, as at the Mote, Ightham, Kent; Oxborough, Norfolk; Baddesley Clinton, Warwick, and very many other places; while sometimes, as at Groombridge in Kent, there was a space between the house and the water's edge. There were, it is true, evidences of individual taste. Penshurst, for example, was a typical manor house of the time of Edward III., while Bodiam, which was not begun until the reign of Richard II., built by a veteran of the French war, was a late type of the feudal castle, with massive walls, round towers at the angles, a great gate reached by a narrow causeway, and a long drawbridge defended by barbican towers. The extent to which national security was affecting domestic architecture may be estimated by the number of licences to crenellate or fortify, which were 281 under Edward III., and sixty in the reign of his son, but fell to eight under Henry IV., one under Henry V., five under Henry VI., and three under Edward IV.

The plan that has been described—that of the quadrangular manor house—prevailed with variations for centuries, and the great hall continued to be the principal apartment, though with decreasing importance. In its best form it has an open timber roof, as at Hampton Court, Bradfield, and Haddon, but in later times there were admirable examples, as in some of the Lancashire and Cheshire houses, of halls which had panelled ceilings and rooms above them. In such cases the minstrels' gallery, which faced the high table, disappeared. It may be seen, however, in the illustration of the noble, high-pitched apartment at Gifford's Hall, which exemplifies a somewhat usual character found in the roofs of such buildings, where the hammer-beam principle, with much enrichment of tracery and carved pendants, was employed. Much of this ancient Suffolk seat of the Mannocks goes back to the time of Henry VI. It has the quadrangular plan, with an embattled entrance gateway flanked by octagonal towers of red

BOSTON HOUSE: THE DRAWING-ROOM CEILING, DATE 1623.



STANWAY: THE FORECOURT AND GATE-HOUSE.

brick in noble Tudor style. Bradfield, Devon, the seat of Sir William Hood Walrond, presents a still finer example of a great hall, also illustrated in this book. The gallery in such

The screen at the end beneath the gallery occupied a very important office in domestic construction, because it shut off the entrance lobby and the kitchen and offices from the other

STANWAY: THE GREAT WINDOW IN THE HALL.

apartments was a means of communication in the upper part of the house, and sometimes was carried round two or more sides of the hall.

parts of the house. In the college halls of the Universities it still exists, serving its old purpose. The illustrations in this book show that at all times the hall screen became the subject of

great enrichment, commonly with the linen-fold pattern and heraldic shields in the earlier examples, and with classic columns, caryatid figures, and rounded arches in screens of Jacobean date. Behind the screen was generally the principal passage through the house, Ockwells, in Berkshire, being an example of a good type. This passage was always substantially panelled, being the main avenue of communication through the building. Indeed, the corridors in these old houses have generally a very pleasing character, as at Speke, in Lancashire, where plain wainscoting is associated with rich carving, and with the unusual feature of chandeliers carved in oak.

It is, however, unnecessary to describe at length the earlier efforts of Englishmen to gain for themselves greater comfort at home and larger amenities in their domestic life. In the more important houses there would be a series of open courts with fine apartments surrounding them. Hurstmonceux, built in the time of Henry VI., is a fine example of the moated type, its walls flanked with turrets, its gateway and drawbridge, as in earlier times, and its enclosure of one large and two small courts. There had been long endurance in this structural type, and examples might be selected from widely different periods in which the principal features are the same. Many, nevertheless, were the changes in the external circumstances which influenced the lives of Englishmen, and very various the tendencies, born of progress in the Arts, which led to the splendid architectural triumphs of Tudor times—to the masterpieces of Hatfield, Burghley, Theobalds, Longleat, Blickling, Hengrave, and Audley End—while the building of fine manor houses in every shire reflected the growing wealth and expanding ideas of the times. It has been said of Wolsey, with some truth, that he was the last professor of the Gothic style, but already in his time the spirit of the Renaissance had breathed over the old forms and had imparted to them something of new grace, of larger imagination, and of greater richness of design and character.

BROUGHTON CASTLE: THE DRAWING-ROOM WINDOW.

The new influence came from the Continent, and many changes in the details of construction were brought in by the Italian craftsmen who were employed, especially in the south of England, in the time of Henry VIII. Italians had been in *England* much earlier, and William the Florentine and others had been known as early as the reign of Henry III., but they had exercised no influence upon architectural style. Their successors, employed under the Tudors, used terra-cotta as a material, and by this means classic details were introduced into the structure of mansions which bore all the character of the late Perpendicular style. Torregiano began the tomb of Henry VII. about 1512, and other Italian craftsmen were Rovezzano, and one Giovanni da Majano, who executed the roundels of Roman emperors at Hampton Court. In this Royal palace we still possess one of the

finest examples of the Tudor domestic style. Nonesuch, which was built about 1537, was an analogous structure inclosing two courts, the first entered through a great gate-house, and the second beneath a clock turret, and there was a fountain in the inner court of white marble and bronze.

A name of much note in those times was that of the mysterious John of Padua, who received reward for his architectural service under Henry VIII. and Edward VI., but to whom no building can with any certainty be attributed, though he is said to have designed the Protector Somerset's house in the Strand, and some have ascribed Longleat to him, though without any real authority.

It cannot be said that the Italian workmen exerted any decisive influence upon domestic architecture, for the change that was coming over English houses resulted from a larger impulse not dependent upon the craftsmanship of individuals. What they had done for us was to ornament surfaces, design arabesques, add terra-cotta medallions and beautiful low relief carvings

BROUGHTON CASTLE: THE DRAWING-ROOM.

SYDENHAM HOUSE: THE STAIRWAY.

to walls within and without, and adorn ceilings and cornices with much rich modelling in plaster. There had, however, arisen a native body of workers in brick, whose greatest triumphs were in the splendid houses of East Anglia, the finest example of all being the grand tower at Layer Marney.

So far as we can tell, the old system continued in which the craftsmen took their direction from a master builder, who was in effect the architect. The owner would outline his requirements, and the master builder, working upon established principles, would carry them out, entrusting various parts of the work to experienced artisans, who were in possession of designs, but who, at the same time, possessed a great fund of originality. The spirit of spontaneity, which had enabled the mediæval workman to give the impress of a feeling of beauty to everything he touched, whether a crocket carved in stone, a moulding high upon an arch, a hinge fashioned in iron, or a shield of arms painted on

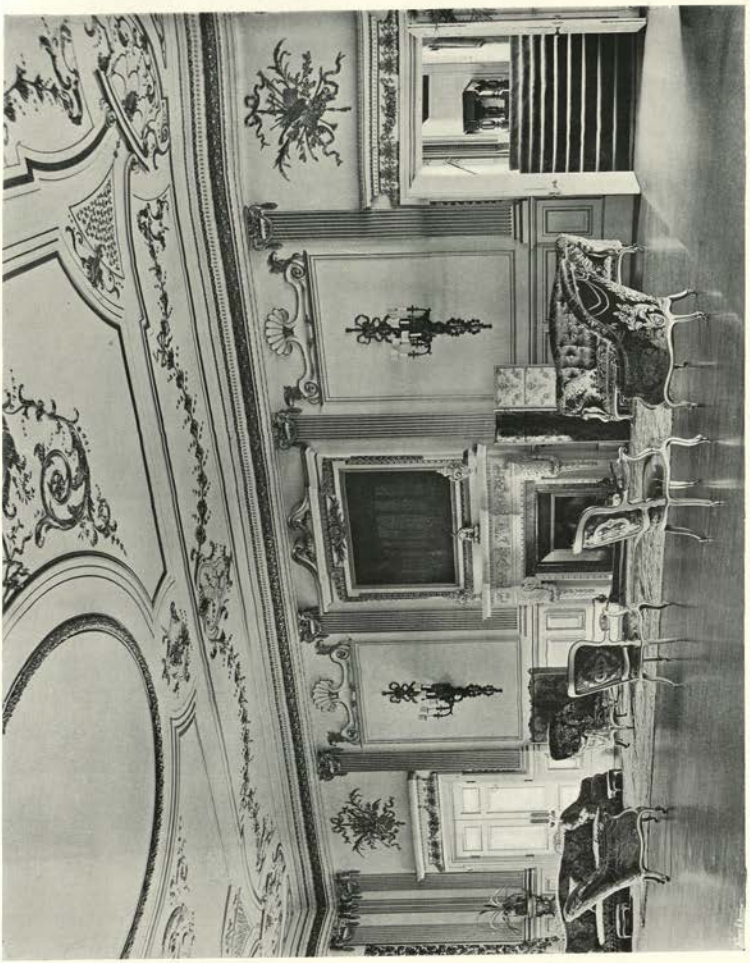
glass or tile, thus to adorn even the unknown and undiscovered parts, was not dead in Tudor times. How admirable was the later workmanship we still may plainly see. There were some owners, like the Cecils, who were themselves men of great taste and understanding in architecture and the Arts, and who gave the impress of their personality to the houses they built. Sir William Cecil, for example, devoted ceaseless attention to the building of Burghley House. He secured from Venice twelve statues of the Emperors, and marble pillars arrived from Hamburg, while a crowd of masons carried on yet harmonious fashion in which they were adorned, it is impossible to conclude that any but experienced minds and hands were engaged in the work. German artisans followed the Italians, and it is, perhaps, possible to trace their influence upon some of the interior decorations of Elizabeth's reign. Yet, after all, this importation of foreign skill can have been only upon a comparatively small scale. They are said to have been employed at Burghley House and upon Sir Richard Gresham's Exchange. Mr. Reginald Blomfield thinks he traces the German influence in the screens and mantel-pieces of old

SYDENHAM HOUSE: INTERIOR OF THE HALL.

the work under his instructions. In the same way did Hatfield arise, and Charlecote, begun in 1558, and other great houses, were built upon the same plan. Upon Longleat, Audley End, and Hengrave Hall the impress of the owners is strong, and it is known or believed that they were themselves very largely concerned in the design and construction of those great places.

It has been noted, indeed, that the absence of trained designers is a mark of the period, but, looking at the admirable character of the work, the masterful manner in which the structures were conceived and executed, and the rich and Charterhouse, Longleat, Hatfield, South Wraxall, Loseley, Cobham, and Blickling, the porch at Audley End, and the strapwork gables and towers of Wollaton, as well as in the fine series of chimney-pieces at Knole. He ascribes an evil influence to the pattern-book of Frisius or Vrese of Antwerp, 1563, and remarks that, though the German influence was at the time greater than the Italian had been, it was less enduring, the Germans being put to flight eventually by Inigo Jones.

One very notable feature of the great houses of the time was the abundance of light



KNOWSLEY HALL: THE MUSIC-ROOM.

which the dwellers welcomed in their chambers. Hence the many-windowed walls of Hardwick, the lofty bays of Hatfield, the glorious window of Parham, and countless other examples of construction in which the window was more than the wall. Here were enshrined the armorial achievements of the owner and his ancestors, and sometimes the Royal arms and badges, with mottoes and devices. The great hall window of Stanway Hall, Lord Elcho's place near Winch-

APETHORPE: THE DRAWING-ROOM.

combe, Gloucestershire, is a fine example of the style, and is associated with a quaint gateway attributed to Inigo Jones. The house was built by Sir Paul Tracy, who was raised to the baronetage in 1626, and is a remarkable example of the mixed features of architecture of the time.

John Thorpe holds a larger place in the annals of domestic architectural construction than any other builder of the period, though to a great extent his actual work, so far as we know it, is conjectural. His collection of designs in the Soane Museum includes Somerset House, Buckhurst in Sussex, Copthall, Hatfield, Wollaton (which was almost certainly built by the elder Smithson), Burghley, Holland House, Audley End, Ampthill, Loseley, and others, though it is undoubted that he could have designed but a few of them. Kirby Hall, Northamptonshire, built for Sir Humphrey Stafford, 1570 to 1575, and the original building of Longford Castle, Wiltshire, begun in 1580 for Sir Thomas Gorges, are ascribed to him with more certainty.

Throughout the sixteenth century there was a steady advance in the planning of houses, and a change of great significance was introduced. It was manifested in a tendency to abandon the quadrangular plan, as seen in such houses as Haddon, Compton Wynyates, and Speke Hall. In some cases one side of the quadrangle was removed from old houses, and in the new houses that were built, like Charlecote, the wings were shorter, and the projecting porch in the midst gave the well-known E-shaped plan. Often the inclosure was completed by a handsome balustrade. Sometimes wings were extended on the other side, the plan then being like the letter H, as at Holland House. The gate-house now assumed larger importance as an independent structure, and several fine examples are illustrated in these pages, as at Westwood—very unusual in character—at Lanhydrock in Cornwall, at Stanway in Gloucestershire, and at Burton Agnes in Yorkshire.

Greater attention was now devoted to the convenience of the corridors and galleries which gave admission to the rooms and obviated the necessity of passing through one to reach another. That form of construction had become intolerable, and hence staircases were introduced in every part of the building. The idea of the hall as a common living-room passed away, though it was used for Christmas revels and great entertainments, and the household retired to private rooms, often upon the upper floor, and gave their entertainments in the long galleries, which became a great feature

of the time. As a necessary consequence the staircase assumed larger importance, and became the means for the exhibition of the highest art of the craftsman.

Nothing can exceed the admirable skill of the worker in wood and plaster as seen in

KNOWSLEY HALL: THE OAK DRAWING-ROOM.

Elizabethan and Jacobean times. The Red Lodge at Bristol, which was built about 1590 by Sir John Young, a citizen of that place, is a remarkable example, and has one of the most elaborate interiors in England. Its mantel-piece is entirely typical of the new style of construction. There are the fluted Corinthian columns, the caryatid figures, the armorial achievements, the strapwork designs, the elaborate cornice, and the general richness of the whole which were quite characteristic of the period. The internal porch is a remarkable feature, sometimes found in houses of the time, and it may be noted that the carving of doors, pillars, entablatures, and decorative features is scarcely surpassed anywhere. The wall-panelling is also exceedingly rich, and the ceiling has the panels and pendants which became such a great

DRAKELOW HALL: THE PAINTED DINING-ROOM.

feature in English houses. At Broughton Castle, also, there is in the drawing-room an example of the internal porch, differing in form from that at the Red Lodge, but analogous in character, and associated with enriched panelling and a ceiling of moulded plaster which are very noteworthy. Boston House, Brentford, has one of the most magnificent ceilings in England, in a very unusual style, with ornamental panels and strapwork designs enframing allegorical figures. There also the mantel-piece is a remarkably fine and curious example of the time.

The mantel-piece became a particular care of the craftsman, and both design and execution often gave evidence of great imaginative power. As early as the time of Henry III., skill had been devoted to the same purpose, and there had been mantels of marble elaborately carved or painted with such designs as the Twelve Months of the Year, the Wheel of Fortune (which may be seen in far later times at Moreton Hall, Cheshire), the Root of Jesse, and other subjects. The Jacobean mantel-pieces were in many ways remarkable. That which is illustrated at Apethorpe, with Ionic pillars, and a design showing us the sword of Justice and indicating the voice of Mercy, is quite typical of the period, and is in association with an elegant strapwork ceiling and the Royal arms. Another admirable example of the armorial mantel-piece is that at Birtsmorton Court, Worcestershire, which for several generations has been in possession of the family of Major W. P. Thackwell. Here the armorial carving is most elaborate, and executed in a particularly effective manner, and here also we have the splendid panelling and the admirable plaster-work of the time. An illustration of a mantel at Wolfeton House is equally illustrative of Elizabethan and Jacobean interiors, as, in a different form, is that at Sydenham, Devon, a house built by Sir Thomas Wise, who was knighted at the coronation of James I., and whose arms are inclosed in the interrupted pediment of the mantel design.

Even of more importance in the eyes of the craftsman than the mantel-piece was the great staircase. In this book many wonderful examples are illustrated, and perhaps none more attractive than the famous stairway at Hatfield, which is, however, but one of a considerable brotherhood of such pieces of work. There is an admirable staircase at Sydenham, which has enriched balustrades and curious lamps upon the newel-posts, where often heraldic beasts or human figures stand. Particularly quaint is that staircase at Norton Conyers, the house of Sir Richard Graham, in Yorkshire, up which tradition says Cromwell rode on horseback, in pursuit of the

PORTRAIT OF THE ARCHDUCHESS ISABELLA AT HAMPTON COURT.

RAGLEY HALL: THE GREAT HALL, NORTH SIDE.

Sir Richard Graham of the Civil War, who had fled desperately wounded from Marston Moor. Westwood, Wakehurst, and numberless other examples of fine stairways are illustrated in this book. The staircases of the time were mostly of two classes, one built in a quadrangular compartment, with a well of considerable size, as at Hatfield, and the other in a narrow oblong space, as at Burton Agnes and Audley End.

The long gallery was another feature of the Elizabethan and Jacobean house deserving of special note. There are fine examples in nearly all the great houses of the time, and few were the modest manor houses which did not possess an apartment of the class. The long gallery at Haddon, though not as great in extent as some, is perhaps as attractive as any. There are grand examples at Hardwick and Montacute, and a particularly interesting example is that at Moreton Hall, Cheshire. It is sufficient to draw attention to the many illustrations in the book, which are better descriptions than words could be. The fine gallery at Cobham, Kent, the house of Lord Darnley, is of more simple form, but has the admirable enrichment of two noble marble fireplaces. The gallery and the principal rooms in houses of the date were often much enriched. Thus, the ceiling at Theobalds had the signs of the Zodiac, and, by means of an ingenious mechanism, the sun made his course across the space provided. Sometimes the plaster-work was both modelled and coloured, as at Hardwick, where there is a very remarkable example of such combined work. Inigo Jones, however, rarely employed colour with the elaborate modelled plaster-work which was so much used in his time. Wood often replaced stone, rich carpets were introduced, and tapestry and hangings were given a larger place, and added to the appearance and character of comfort in the room.

Inigo Jones was the great architect who made what may be described as a completely new departure in domestic architecture in his ripe Palladian manner. There had been nothing like his design for the new Palace of Whitehall before. In his work we find the complete adoption of the classic spirit. The hall henceforth became the centre of the house and the means of communication between its various parts. The staircase assumed an ornate character in a style that approached the pure classic, as might be expected from the hand of the great Palladian architect, and equal dignity, character, and refinement were found in the work. The splendour of his imagination in structural grouping and design, the grace of his detail, and the masterful manner in which it was applied, were

BIRTSMORTON COURT: THE OLD PARLOUR.

the signal notes of genius which have placed Jones upon a high level among the architects of Europe. Part of the east side of Wilton, and the interior of the double cube room there, with the framing for the famous Van Dycks, exemplify his style. Webb, his pupil, worked in his manner, and Coleshill, in which probably both of them were concerned, is one of the very best examples of the domestic style that remain. The Vyne, erected for Speaker Chute, is another wonderful example of the classic manner applied to domestic construction.

Wren was more frequently employed upon ecclesiastical structures than upon dwelling-houses; but, wherever he went, he took with him Grinling Gibbons, the famous wood-carver, whose marvellous skill has been the wonder and admiration of all subsequent times. It is seen in perfection in this volume in the illustrations of Belton House, Holme Lacy, Cassiobury, and some other places, and not less in the marvellous examples of his skill at Hampton Court, some of which are illustrated with this Introduction. With Wren also was associated Cibber, the sculptor, and Tijou, the worker in metals, who was the great craftsman of the marvellous gates at Hampton Court.

Vanbrugh worked in a more massive, and perhaps more imposing, manner than Wren. We see in this book the stately nobility of his style at Castle Howard, and the vastness of it at Grimsthorpe. King's Weston, near Bristol, Blenheim, Seaton Delaval, in Northumberland, and other great buildings, demonstrated that he was working upon a greater scale than had been known before. Hawksmoor, Gibbs, Colin Campbell, Kent, Carr of York, Chambers, and others followed in the footsteps of the giant architects we have named, and in their hands domestic buildings assumed the solid, heavy aspect and simple forms which, with various modifications, characterised the houses erected in the days of the Georges. Kedleston Hall, Derby, Lord Scarsdale's place, is a well-known example of classic design in domestic architecture, in which James Paine and Robert and James Adam were concerned, and Stoke Park, Bucks, a work of Wyatt, is not less illustrative of the style.

The classic spirit was manifested in many forms, and beauties of a new type and of a lighter grace were developed in it in the work of the brothers Adam. It gave us such forms of graceful embellishment as are seen in the panelling and plaster-work in the oak drawing-room at Knowsley. It tended in an artificial direction, leading sometimes to large forms of construction, which were not the proper clothing of the interiors, in which one wing of a house might be constrained for symmetry's sake to correspond with another, and in which the chimney-stacks, which earlier architects had looked upon as features for adornment, were often hidden away ignominiously behind balustrades and parapets. Sometimes, in a fantastic spirit, it led to such curious adornment of the interiors as we see at Drakelow Hall, Sir Robert Gresley's place, in which the walls are painted to represent a landscape with trees and a lake, while, through an archway, is seen a mountain picture with a castle and a river, and the fireplace assumes the form of a grotto.

It is unnecessary to pursue further the story of English domestic architecture, which is illustrated profusely in the pictures included in the volume. Enough has been said to show that the house, in its many forms, has had an organic growth. It began in the simple manner of our forefathers, the lord living with his retainers, while the insecurity of the country made common defence a necessity. Hence there arose either a strong castle upon a hill, or a fortified house in a hollow surrounded by its moat, and with a fortified wall which inclosed the hall, and the domestic buildings which were grouped about it. In due course the buildings themselves formed the enclosure of the court, with the great hall and the other rooms as has been described. Then the moat became unimportant and was often bridged; the quadrangle ceased to be essential, and the houses of Tudor times were upon a new plan. Soon there came in the classic spirit, and all those tendencies which led to the splendid character of great English houses in late Tudor and Stuart times. It was, further, by natural development, and without any revolution, that classic forms superseded those of earlier periods, and that a new style was adopted, which may seem alien to some, but which resulted from a gradual transmutation of forms under the changing taste of successive times.

The study of the house should surely be a subject of engaging enquiry, because it is certainly true that the place in which a man dwells is, in a real sense, the expression of himself. Thus, in these many pictures, accompanied by historical descriptions, do we find a visible memorial of the life and the character of English Society.

BELTON HOUSE,

GRANTHAM.

BELTON HOUSE, one of Lord Brownlow's noble and beautiful mansions, bears upon its face all the characteristics of the great architect who designed it, as his mind was expressed in his domestic creations. That architect was Sir Christopher Wren, and Belton House is chiefly noticeable, like Marlborough House and other examples from the same hand, for its dignified sobriety of character externally, and its stateliness and good arrangements within. There had been an earlier house at Belton, in which the ancestors of Sir John Brownlow, the builder of the existing mansion, had dwelt. The estate became the property of Richard Brownlow, Esq., Chief Prothonotary of the Common Pleas, who was born in 1553, and lived to be eighty-five. He had been a student of the Inner Temple, and treasurer of that society, and he received his profitable appointment on October 9th, 1591, and held it until his death. It is said to have brought him emoluments amounting to £6,000 a year, which substantial income enabled him to purchase from the trustees of the Pakenham and another family the Belton estate and other properties in Lincolnshire. The Prothonotary died in London, and his bowels were buried at Enfield, while his body was carried to Belton, where in the church is a figure of him in his official robes.

This notable lawyer had two sons, John and William, both of them baronets, and from the latter was descended Sir John Brownlow, who, in 1690, procured licence to enclose a park in Belton, Londonthorpe, and Telthorpe, about which he built a wall some five miles in circumference. He also built the house which still stands, although it has undergone some modifications. It was erected between 1685 and 1689,

THE WEST FORECOURT.

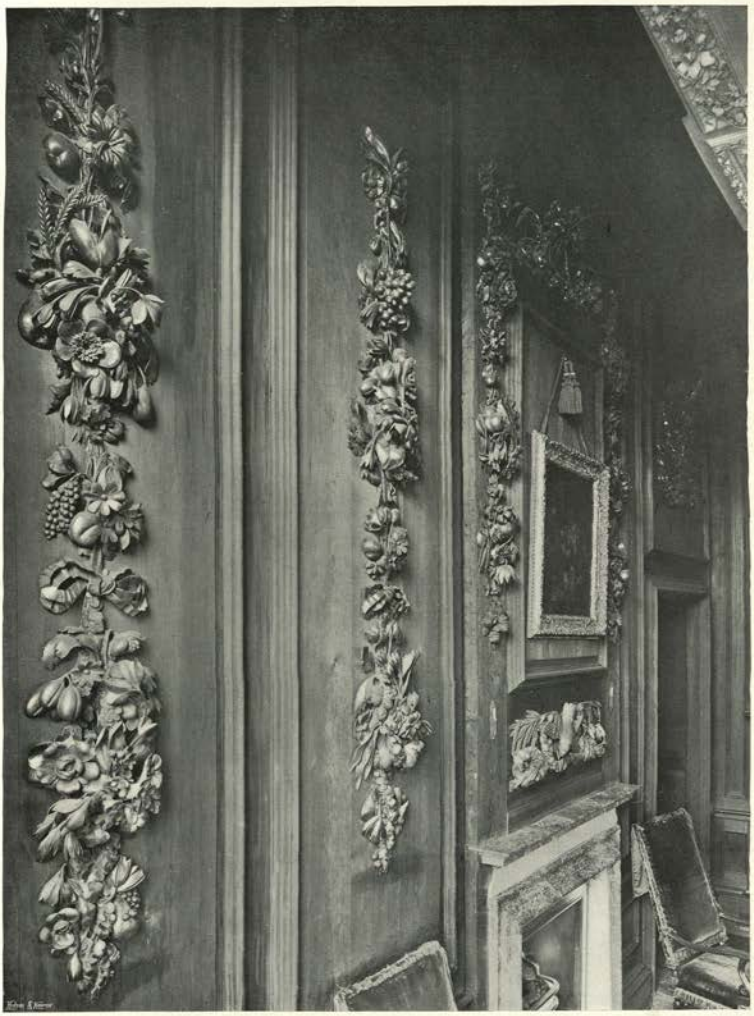
when Sir Christopher Wren was in the full tide of his work. It was the period in which St. Paul's was being built, and in which the churches of St. Andrew, Holborn, St. Mary, Lothbury, and St. Mary Abchurch were erected. We cannot withhold admiration from its dignified simplicity of aspect, and there is a great deal in the detail both externally and internally to admire.

Sir John Brownlow, who was visited at Belton by William III. during his northern progress after the death of Queen Mary, spared little in the beautifying of his mansion; but who dwelt near by at Sayes Court, and who introduced him to Sir Christopher Wren. He was discovered reproducing in wood Tintoretto's great picture of the Crucifixion, at Venice, and Evelyn was so impressed with what he saw, that he invited his friends Wren and Pepys to examine the work. He procured permission for it to be shown to the King, and what, perhaps, was of more practical value, he procured from Wren a promise that the young artist should be employed. The promise was fulfilled, and in St. Paul's, and almost wherever Wren worked, Grinling Gibbons worked also. Thus it was

THE EAST END OF THE DRAWING-ROOM.

nothing, perhaps, that it contains is so interesting as the famous carvings by Grinling Gibbons. There are no finer examples of the work of the great wood-carver in England, and his masterpieces at Belton have had the advantage of being subjected to restoration by that eminent artist, who followed so much in his footsteps, the late W. G. Rogers. When Gibbons wished to devote himself to practising, uninterruptedly, the art he loved, he withdrew from La Belle Sauvage Yard, where he had lived, to a lonely house at Deptford, which had the unexpected advantage of bringing him into touch with John Evelyn, that Belton House was adorned with truly marvellous illustrations of the extraordinary skill of the great wood-carver, whose work is spread so broadly throughout England.

The exquisite delicacy of the carvings at Belton enables us to give credence to the legend related of Gibbons that when he lived in the vicinity of Ludgate Hill, he placed above his door a bunch of corn so naturally carved in wood that it waved in the breeze and trembled when vehicles passed by. There is a lightness of touch and a truth to Nature that are not surpassed anywhere. The ears of wheat, the



MASTERPIECES OF GRINLING GIBBONS IN THE CHAPEL GALLERY.

snowdrops and other spring flowers, the grapes and various fruits, and the dead poultry and game, possess extraordinary fidelity to their originals. We can readily understand how John Evelyn, filled with the love of Nature, delighted in the carver's reproduction of natural things. There are two schools of thought upon the matter, and some will love the conventional despite all the naturalistic triumphs of Gibbons. But none can fail to appreciate his wonderful and inimitable skill. What a picture it is, that of John Evelyn discovering him at his work in his little room in old Deptford, or bringing his friends to behold it. It was Evelyn's admiration, as we have shown, that founded the fame of Gibbons.

Grinling Gibbons had followers and imitators, but perhaps only one approached him in skill. There has been much dispute as to whether the famous carvings at Chatsworth were

THE ARCHES AND CARVINGS OF THE CHAPEL GALLERY.

FRUIT AND FLOWERS BY GIBBONS IN THE TAPESTRY-ROOM.

his work or that of the local artist, Samuel Watson. Allan Cunningham says, "The birds seem to live, the foliage to shoot, the flowers to expand beneath your eye," just as they do at Belton, and as they might be expected to do in the work of Grinling Gibbons. And yet all documentary evidence goes to show that Watson was busily employed, and makes no mention of Gibbons, though many refuse to believe that any other hand than his could have wrought the marvels. At Heanor, a few miles from Belper, is a curious epitaph of Watson, seeming to imply that he had been neglected by Fame. It deserves to be quoted here :

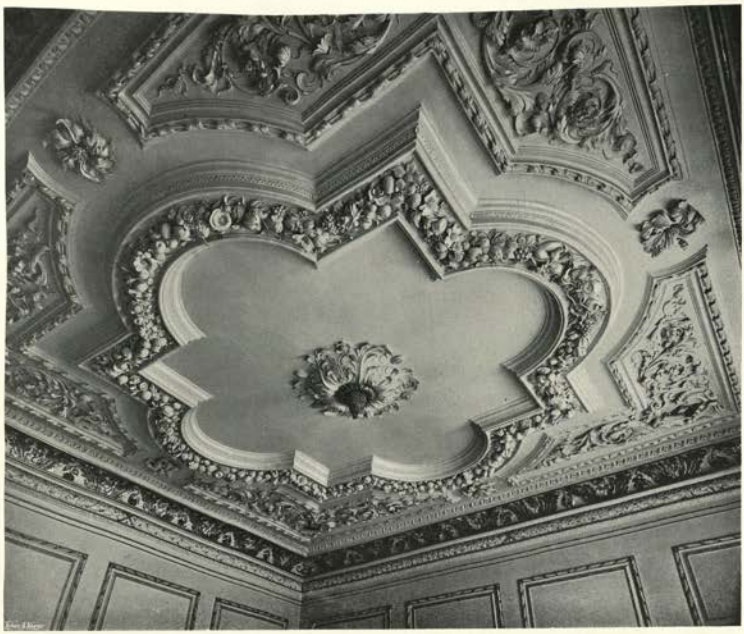
"Watson has gone, whose skilful art displayed
To the very life, whatever Nature made.
View but his wondrous works in Chatsworth Hall,
Which are so gazed at and admired by all;
You'll say 'tis pity he should hidden be,
And nothing said to revive his memory.
'My mournful friends, forbear your tears,
For I shall rise when Christ appears!'"

Therefore, perhaps, the name of Watson

should be linked with that of Gibbons. Both worked in the same style, but, while the former was employed, presumably, mostly in his own district, the carvings of Gibbons are in many parts of the land, and nowhere in greater perfection than at Belton House.

From this digression upon the work of the great wood-carver, which is made appropriately, because he played so prominent a part in the adornment of old English mansions, we return to the history of Belton House. A later Sir John Brownlow, who was created Viscount Tyrconnel in 1718, and who died in 1754, made many changes in the place. It was he who began the fine library, and laid out the beautiful formal gardens, which no longer remain. Perhaps to his time we may ascribe the noble hammered gates of the west forecourt and other external adornments. He built the triumphal arch near the eastern gate, which is known as the Belmont Tower, and commands a magnificent view from its crest. This Sir John

THE WEST END OF THE DINING-ROOM.



THE CEILING OF THE GREAT HALL.

Brownlow left no children, and his sister Anne, who was his heiress, conveyed Belton to her husband, Sir Richard Cust, second baronet. Their son was Sir John Cust, born in 1718, who represented Grantham in Parliament from 1743 until his death in 1770, and was Speaker of the House of Commons from 1761 to the same year. He assumed office in the first Parliament of George III., and held it at a stormy time in Parliamentary history, when Wilkes was thrice returned for Middlesex and was expelled and replaced. Wilkes and his friends made Sir John Cust an object of bitter invective, and Wraxall says the chair was never filled with less dignity or energy. Walpole, on the other hand, says that it was well filled, and certainly Sir John Cust earned Royal favour. He wore himself out in the toils of his office, and his son, Sir Brownlow Cust, was created, in 1776, Baron Brownlow of Belton, expressly in recognition of his father's Parliamentary services.

The first Lord Brownlow employed James Wyatt to alter and improve Belton House. A desire for change had passed over the country, and there was scarcely a county or a large town in England which did not exhibit some public or private building due to that active architect. He built Heaton House, near Manchester, for Sir Thomas Egerton, Fonthill for Mr. Beckford, and added two wings to Chiswick House, the Duke of Devonshire's suburban place. At Belton House he removed the cupola, which has since been replaced, made the Drawing Room more lofty, and effected some other changes. The splendid character of the plaster-work will be noticed; and however much we may regret that Wren's structure should have been modified, we must recognise much that was good in the work of Wyatt. There is excellent character in the house generally, charming picturesqueness in its courtyard, and lavish beauty in its iron grilles and many of its details.

Numerous interesting portraits are at Belton, including examples of Lely, Reynolds, Romney, and Hoppner. But, as we have said, internally nothing is so interesting as the beautiful work of Gibbons, exemplified in the cedar panelling of the Chapel, the pendent groups, flowers, fruit, and game of the Drawing Room, and other examples, not excelled, if they are equalled, by anything from the same hand that can be shown at Blenheim, Cassiobury, Houghton, or other great houses.

DEAD GAME, FRUIT, FLOWERS, AND CORN BY GIBBONS.

There are, of course, at Belton great and noble surroundings, not the old formal gardens that were laid out there, but more modern parterres, set like jewels in their green framework of grass, reproducing the design of the original garden so far as the configuration of the ground would permit, and with a rich background of evergreen and deciduous trees. Beauty reigns everywhere, and taste and judgment preside over its manifestations.

CARVINGS OVER THE HALL MANTEL.

AGECROFT HALL,

LANCASHIRE.

AGECROFT HALL remains as a rare and fortunate example surviving from a great confraternity of venerable fellow dwelling-places, now perished or mostly fallen into decay, which once existed in Lancashire. Many are the changes that have passed over the mansion since the Langleys kept house within its walls, and the incessant hum of the modern world in a busy outskirt of Manchester has filled a district which, in their time, was almost as remote as when the legionaries of the Cæsars had their quarters in Roman Mancunium. Its quadrangular form gave light and space enough to the inhabitants, who, if the times were out of joint, could close their gates and turn their backs upon the turbulence without. The mansion stood, as it still does, upon a low tongue of land extending down from Pendlebury into the valley of the Irwell, and in a position rather unusual, for on the west side lies the edge of a steep cliff, while upon the other fronts, where now extend beautiful gardens, a moat completed the defence. The house itself is of that quaint timber and plaster style, with beams vertical, horizontal, and diagonal, *quaint angles, carved* oriel windows, and richly ornamental gables, which was almost universal in the old country houses of Lancashire and Cheshire. Admirable was the craftsmanship of the builders, excellent the skill they devoted to their work, proud the day of its completion.

THE ANCIENT ENTRANCE.

Agecroft Hall was built in the time of Henry VII., or his successor, as the

flamboyant details attest, but the family of Langley had been located there centuries before, and the existing house replaced one of earlier date, and some part of its foundations may well remain. The arms of "time-honoured Lancaster" are in the ancient glass, with Royal badges and the initials and armorial devices of Sir Robert Langley, the builder; but concerning the connection of John of Gaunt with Agecroft various opinions have been expressed.

We pass beneath the arch, and the beautiful carved oriel above, not forgetting that the gate is still locked at night, shutting off those within from the outside world, while the watchman keeps his post as of yore. Within the quadrangle we find ourselves in scenes far remote from the present day, and wherein the spirit of the eld continues to dwell. Often, we think, in the long corridors may yet be heard the footfall of the knight and the rustle of the lady's kirtle, and with no surprise do we listen to the recital of strange stories that yet are told of those of other days who still haunt

THE HALL WINDOW.

THE ANCIENT CARVINGS IN THE DRAWING-ROOM.

the night in Agecroft Hall. Opposite to the entrance arch is the long window of the great hall, with much magnificent ornamental timber-work, and great splendour in its ancient character. The kitchen, with the offices and servants' quarters, is on the right, while the family apartments are on the left hand, the old chapel having been converted into a dining-room. Originally the courtyard was surrounded by open galleries on the upper floor, much after the manner of the old quadrangular hostelries, but, with the exception of one small portion, all these have now been closed in.

The enclosing of the galleries will have suggested that Agecroft Hall has been modernised; but changes are inevitable, and when reverent hands graft some manifestation of existing times upon the evidences of an earlier age, let us not complain. So is the history of successive owners imprinted upon the place, and so, at Agecroft at least, is the place preserved. It is, indeed, in the hands of those who value both its character and

CARVED BEDSTEAD IN THE GREEN ROOM.

THE HALL.

its traditions. When Sir Robert Langley died in 1560, his daughter and heiress, Ann, carried the estate to William Dauntesey, her husband, a member of an old Wiltshire family, of whom a portrait, attributed to Holbein, hangs in the great hall at Agecroft. Thus the house passed to a family which long continued to reside therein. It came by female descent to the Rev. Richard Buck, and his brother John, who became owner of the estate, adopted in 1867 the name of Dauntesey. His kinsman, the present owner, has also adopted the name, and thus the heritage of the Langleys is maintained.

beautiful and elaborate. There is a panelled ceiling, and rich dark oak wainscot, with attractive carvings.

The drawing-room is a light and beautiful chamber, with the admirable carved panellings which have been referred to. Here again is more of the splendid old oak, grouped with lyre-backed chairs, and other features of a later date. The breaking of style has a rather happy effect, and the aspect of the room is both comfortable and reposeful. The bedrooms are not less remarkable. Thus the green room has a very magnificent bedstead of rich, curious, and attractive style,

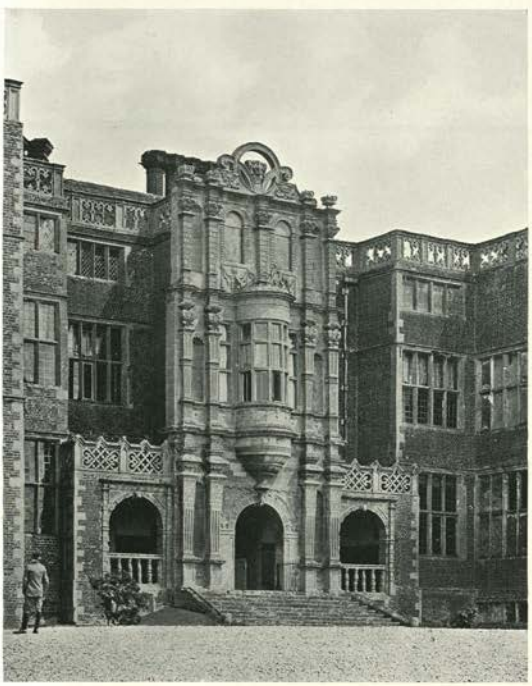
THE INGLE-NOOK.

Within, the venerable character is preserved in the mullioned windows, the ancient panelling, the fine wainscot, the old fireplaces, and the oaken ceilings, and most of all, perhaps, in the remarkable carved panels in the drawing-room, which go back to the time of Henry VII. or somewhat earlier. There is cheery warmth from the capacious fireplaces, and the aspect of friendly companionship in the chambers. The principal apartment is the great hall, which has undergone changes, but is a particularly fine example of old and curious work. The carved furniture, mostly of Jacobean date, is extremely fine, and all the fittings are both elaborately carved and adorned; and the same chamber is furnished with magnificent armoires, and carved cabinets of rare and singular beauty. Louder still does another room speak of older times. There the great carved bedstead is earlier, and the walls and cabinets were even more richly worked by the old craftsman's hand. All appears to be in the style of Elizabeth or the Stuarts, though structurally, doubtless, the place is older. Few timber houses like Agecroft Hall are so well preserved, and long may it continue as an example of an old English dwelling-place, surviving with character little changed from ancient to existing times!

BRAMSHILL PARK,

HAMPSHIRE.

BRAMSHILL, one of the most famous houses in Hampshire, a county notably rich in mansions of the old times, stands in the parish of Eversley, in the extreme north of the shire. The place belonged in the time of our earliest knowledge to one Hugh de Port, from whose descendants, the St. Johns of Basing, it passed to the Foxleys, and Sir John of that family founded and built a private chapel at his house there early in the fourteenth century. His son, Thomas Foxley, received a licence in 1347 to enclose 2,500 acres as a park, and, after more than five centuries, that park still exists, though it is now of much greater extent. Some remains of the ancient house are built up in the existing structure, and portions of the gate-tower may be seen. The estate went through many hands, and was at one time possessed by the Marquess of Winchester, who, it is interesting to note, was descended from Hugh de Port, its possessor at the time of the Norman survey. In March, 1605, Sir Stephen Thornhurst sold the manor and estate to Edward Lord Zouch of Harringworth, the builder of the existing house. Zouch was a man well known in his time, who held many important offices, and among others was Ambassador to Scotland. For our purpose it is more interesting to know that he was a lover of horticulture and architecture, and displayed his care for both at Bramshill. His architect there was the celebrated John Thorpe, who also built for a member of the Cope family—Sir Walter Cope—Holland House immediately afterwards.



THE ENTRANCE LOGGIA.

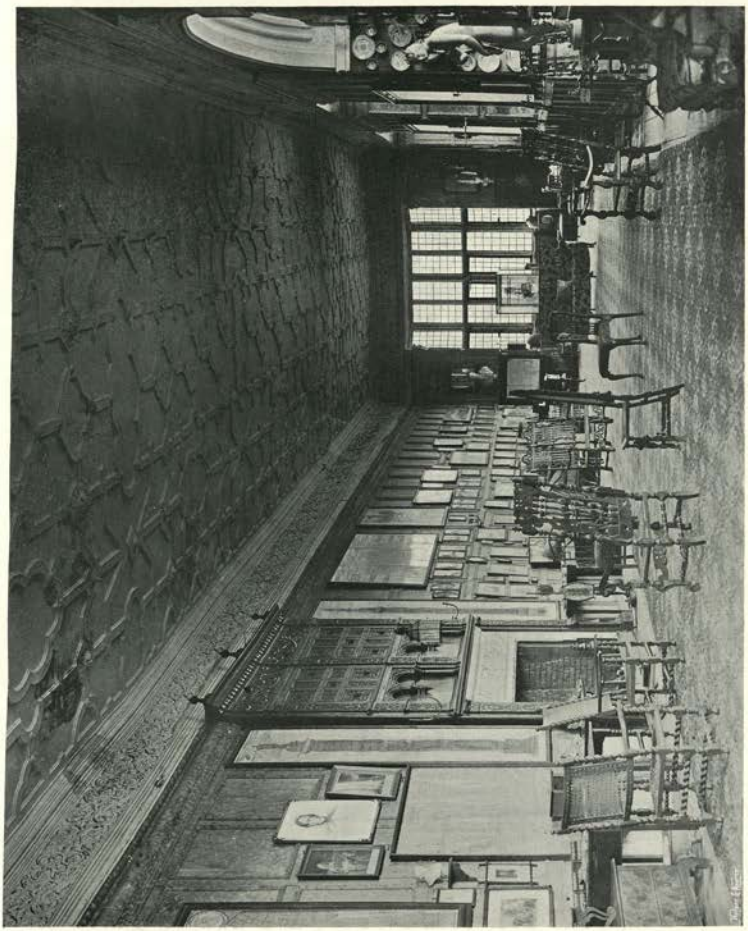
The alteration of the old house was begun probably not long after Lord Zouch came into possession, and was completed externally in 1612, but much of the internal work may be a little later. Lord Zouch died in 1625, and his estate was sold for £12,000 to Randal McDonell, second Earl of Antrim, and, after passing through the hands of Sir Robert Henley, was sold again, in 1699, to Sir John Cope, knight, eldest son of the fifth baronet, whose elder brother, Sir Anthony Cope, of Hanwell Castle in Oxfordshire, left the bulk of the ancient estates of the Cope family, with the seats of Hanwell, Drayton, Tangley, Bruerne, Ranton Abbey, Orton-Longueville, and

others to his cousin, Sir Jonathan Cope, in consequence of which Bramshill was bought by Sir John Cope (afterwards the sixth baronet), and has been the principal seat of the Cope family ever since, they cherishing it as such a place deserves. The house has undergone some changes, but a judicious restoration has for some time been going forward gradually, and various disfigurements have been removed. The material of the structure is brick, with quoins, mullions, and dressings of Headington stone, which has stood very well in the dry atmosphere of the place, though signs of decay are not wanting in some parts. The north-west front presents a magnificent range of bold and impressive gables, with mullioned windows and bays. The garden or terrace front is distinguished by a perforated parapet and fine windows, and more particularly by the double arches under the projecting bays at the ends, which open upon the front of the house, where runs the bowling-green terrace.

The entrance front is on the south-west side, and is very fine and characteristic. The cloister, or loggia, of three arches, is reached by steps, and in the centre rises a projecting porch chamber, or bay, with double pilasters in Doric and Corinthian style freely treated. There are ornamental niches, and a most graceful oriel stands out upon a corbel, while the top of the structure is crowned with a curious ornament, considered to represent, and probably does so, the Prince of Wales's feathers and coronet, thus confirming, what has always been handed down as a fact, that the house was altered for Henry Prince of Wales, son of James I., as does the beautiful ceiling in one of the rooms, now the chapel, which bears the Royal arms, the rose, fleur de lys, and dragon of Wales, with the Royal coronet and Order of the Garter, the Tudor rose, the fleur de lys of France, and the dragon of Wales being the arms of the Copes, the present owners, given, in place of their ancient arms, to their ancestor, Sir William Cope, and his lawful descendants, by Henry VII., to whom he was cofferer. There are grate-backs, very handsome ones, in the State Rooms and Great Hall, with the Royal arms and supporters, one with "J.R., 1604," and another with the Prince of Wales's plumes in high relief; and in the Great Hall is a Prince's helmet with the Prince of Wales's plume and the Star of the Garter enamelled on it.

THE CHAPEL DRAWING-ROOM.

Passing through the wide doorway, we



THE LONG GALLERY.

reach the hall, which is unlike most halls of the period in being only of one storey. The frieze and cornice are original, as is a room above, which has a stone chimney-piece and other stonework, showing that at no period could the hall itself have been more lofty. There is a screen of elegant design, with unusual arches, and much excellent woodwork, adorned with ninety-two various shields, while in the spandrels of the arches are the four Cardinal Virtues in costumes of the early seventeenth century. The carved Renaissance chimney-piece has the arms of Spencer, Mohun, Chaworth, and Mordaunt, these representing the four principal heiresses who have intermarried with the Copes. Some panelling has been painted white, some in neutral colours, and some in blue, and in certain cases there are stencilled ornaments in the panels.

THE STATE DRAWING-ROOM.

Sir Anthony Cope is by degrees, and very judiciously, bringing back the house to its original state. Like his father, who wrote an account of the place, he reveres it, and is preserving it from decay, although the evidences of its age are plainly upon it. From the dais

at the upper end of this large apartment, double doors give access to the terrace hall or foot of the great stairway, crossing which the dining-room is entered, a pleasant apartment hung with forest scenes in tapestry from the Mortlake factory. From the dining-room the red drawing-room and billiard-room are reached, both modernised nearly a century ago, and beyond is the garden-room, which is wainscoted, and has a richly carved chimney-piece brought from another house. The rooms just described look out upon the garden terrace, and a door from the garden-room leads to the eastern arches, giving access to it. Hereabout are square-headed Perpendicular doorways, and other old evidences, for at this end of the structure was the gate-house of the Foxleys.

We may now return to the great stairs, and ascend to the State drawing-room, which is of fine proportions, being nearly a double cube. The chimney-piece is remarkable in having pillars, Doric and Ionic, in pure classic style, while the cresting is quite of the late Renaissance. The material used is variegated and white marble, and with these the design over the fireplace is formed. The panelling of the ceiling is rich, elaborate, and of unusual design, but the chief interest of the apartment lies in its magnificent tapestries, which were worked from cartoons by Rubens and executed at Brussels under his supervision. It appears that the great painter was anxious to obtain a collection of marbles from Sir Dudley Carleton, then Ambassador at the Hague, and to give some of his own paintings and a set of tapestries in return. He wrote to the Ambassador in May, 1618, in relation to the matter: "In respect of the tapestries, I will send your Excellency the whole measurement of my cartoons of the History of Decius Mus, the Roman consul who devoted himself to the success of the Roman people; but I shall write to Brussels to have them correct, having given everything to the master of the works." It would appear that Sir Dudley Carleton preferred a set of tapestries dealing with episodes in the life of Scipio, and that the tapestries of Decius, in a manner not known, somehow found their way to Bramshill. They represent Decius consulting the augurs and taking leave of the Senate before engaging in the war against the Samnites, as also his death and obsequies.

From the State drawing-room the library is entered, having a collection of about 5,000 early and other printed books. A doorway then brings us to the long gallery, which is one of the most spacious in England, being 130ft. long and 20ft. 6in. broad. It has a fine frieze and ceiling, but is panelled with oak and deal painted to look like pollard oak, which is not original. The chimney-piece, however, like the frieze and ceiling, belongs to the old structure, and is a good example of Renaissance carving. The character of the spacious chamber will be seen in one of our pictures, and its fine furniture will be observed.

From the long gallery we enter a room known as the "Flower de Luce," from the pattern of golden fleurs de lys in dark green ovals in the centre of each panel. A house like Bramshill could scarcely be without its ghosts, and it is in the Flower de Luce room that the "White Ladye" haunts the night, when the moonbeams fall through the panes and the wind sighs in the trees.

The chapel drawing-room is one of the most attractive chambers in the whole house, owing to its shape, proportions, and general aspect, for it has two deep bays on the south-west front, and a shallower one overlooking the terrace. Its mullioned windows, geometrical ceiling, old wainscot, family pictures, and beautiful furniture complete the pleasing *ensemble*. A stone doorway leads to the chapel, which rises into the roof, and has a ceiling of most beautiful design. Much of the work here is comparatively modern, and has all been judiciously executed. It was the late baronet who rescued the place from decay, and his son is carrying on the work. Enough has been said to show that Bramshill is a very fine example of an old English house characteristically adorned and well cared for.

THE VYNE, BASINGSTOKE, HAMPSHIRE.

THIS "poor house" of The Vyne, as its builder, the first Lord Sandys, described it in some of his letters, lying in the pleasant county of Hants, is rich in historic memories, architectural interests, and beauty and variety of internal adornments. Many Royal and eminent personages have sojourned within its walls, and great events and gay ceremonies have been witnessed by its ancient and stately chambers. The name is of high antiquity, for the place is called "Vynnes" in a deed of 1268, still preserved in the house. The situation is picturesque and interesting, for the house was erected just where the chalk hills of central Hampshire break into the sylvan vale of the Loddon, and it stands in its hundred acres, of hill, dale, wood, and water, some three miles north of Basingstoke, with not a few magnificent oaks for its companions.

The estate came to the family of its builder through the marriage, in 1386, of Sir John Sandys with the heiress of the Fyffhydes. The first Lord Sandys, some time before he was raised to the peerage, upon coming into possession, finding The Vyne "no very great or sumptuous manor place, only contained within the moat, so translated it and augmented it, and besides builded a fair base court, that it became one of the most princely houses in goodly building in all Hampshire." The builder married the niece of Sir Reginald Bray, K.G., the great Tudor architect, who designed the Henry VII. Chapel at Westminster, and it is, perhaps, not hazardous to surmise, since Sir Reginald Bray lived until 1503, that The Vyne may have owed something to his hand.

THE BILLIARD-ROOM.

The work was begun in the later years of Henry VII., and completed early in the reign of his successor. The house is of red brick, with the characteristic diaper, and has stone quoins and battlements. Its windows were

THE ENTRANCE HALL.

originally mullioned, but now most of them are invested with more modern appearance. The Chapel, which is a beautiful structure in the late Perpendicular style, with apsidal termination, fine windows with stained glass, and carved stalls of remarkable character, is one of the most interesting features of the Tudor part of the structure. The Long Gallery belongs to the same period, and appears to have been completed about the year 1515. This magnificent apartment runs the whole length of the west wing, has an extent from end to end of 82ft., and is panelled throughout with oak, carved in the old linen pattern, there being some 400 panels in all, which, above and below, are adorned with arms, crests, and badges. Over the door in the east wall are the Royal arms, with shields and devices exquisitely carved in an admirable manner. The memorials of the King and Queen Catherine display the Royal arms, crown, Tudor rose, portcullis, fleur de lys, St. George's Cross, and the legend "Great Harri," the triple-crowned castle of Castile, and others. There are

devices also of the friends and kindred of the builder; the arms, crest, and badge of Sandys, and of Bray, Brocas, De Vere, Essex, Neville, Poulett, and many more, including the arms of Wolsey as cardinal. The Tapestry Room at the north end of the gallery, which is structurally of the same period, though with fittings of a rather later date, has a wonderful mantel, adorned with a richly-carved shield in the middle, and figures of Justice and Mercy on either side, the whole being thus divided into three compartments, separated by twin Corinthian columns, supporting a carved entablature, quite in the Renaissance spirit, whilst it is particularly interesting to note that the old linen pattern flanks the fireplace below.

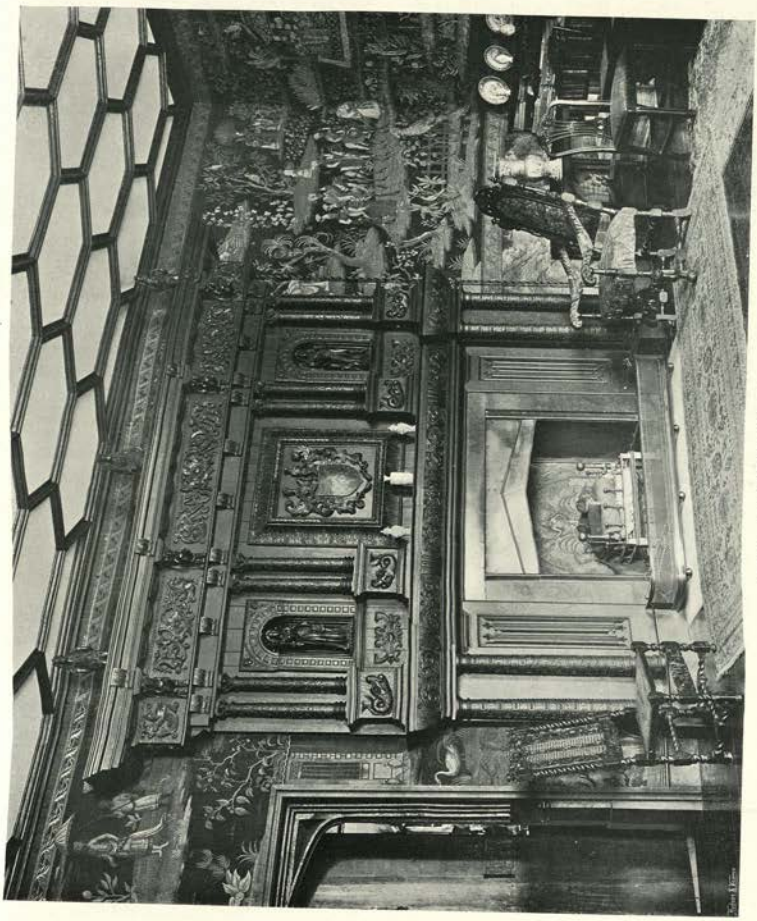
Lord Sandys, the builder of The Vyne, was a

THE STAIRCASE.

soldier, who, in consideration of his good service in Spain, Guienne, Flanders, and Picardy, was made Treasurer of Calais in 1517. He was raised to the dignity of a Knight of the Garter, and the high consideration in which he was held caused him to be selected as one of the commissioners for the famous interview between Henry and Francis I., known as the Field of the Cloth of Gold. He was created Baron Sandys of The Vyne, and became Lord Chancellor in 1526. The King had visited him at The Vyne in 1513, and was there again in 1531. As Lord Chancellor, Sandys took part in the public reception of Anne Boleyn; but there is reason to believe, although she was with the King at his house, that he resented the turn affairs had taken. In Shakespeare's "King Henry VIII." he speaks of himself thus:

> "An honest country lord, as I am, beaten
> A long time out of play, may bring his plain-song,
> And have an hour of hearing."

PANELLING IN THE LONG GALLERY.



THE TAPESTRY-ROOM.

After the divorce of Catherine of Aragon and the religious upheaval that followed, Sandys withdrew from the Court and lived in retirement. Henry, however, was not alienated, and with his new wife went to The Vyne in October, 1535; and on the outbreak in the North, Sandys appeared at the Privy Council. Upon his death, he was buried in the chapel of the Holy Ghost at Basingstoke, which he had greatly adorned.

THE ENTRANCE HALL GALLERY.

His house passed to three of his descendants in succession, and his grandson William, the third lord, was visited by Elizabeth in 1569 and 1601. The Duke de Biron, Ambassador of Henry IV., came to The Vyne to discuss with Elizabeth the designs of the House of Austria, having with him nearly 400 gentlemen and attendants, and hangings and plate were sent to The Vyne from the Tower and Hampton Court to enable Sandys to entertain the Frenchmen worthily, while the neighbouring gentlemen lent seven score of beds and much furniture. The Queen was installed at Basing House, the Marquess of Winchester's place, but spent much time at The Vyne.

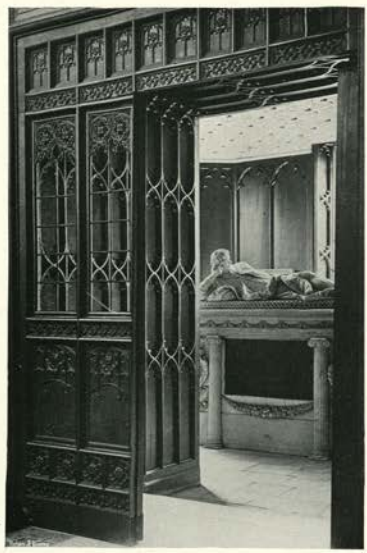
Henry Lord Sandys, an ardent Royalist in the Civil War, was mortally wounded in a fight at Bramdean, near Alresford, and died in April, 1644. Meanwhile, in the preceding November, Sir William Waller had installed his troopers at The Vyne, when Sir Ralph Hopton was attempting to relieve Basing House, then heavily besieged. Misfortunes and impoverishment overtook the house of Sandys, and William, the next lord, with broken fortunes, sold the manor, and on his death in 1688 the barony fell into abeyance.

The purchaser was Chaloner Chute, an eminent lawyer in his time, who had been very successful at the Bar, and was Treasurer of the Middle Temple in 1639. He twice represented Middlesex in Parliament, and was elected Speaker of the House of Commons in 1659. The French Ambassador described him as "one of the most celebrated lawyers in the nation," and Sir Arthur Hazelrig looked upon him as "the greatest man in England." He died in April, 1659, as his monument at The Vyne says, "in the service of his arduous post, to the regret of all parties." This monument, which is in the Tomb Chamber, is one of the best works of Thomas Banks, R.A., and was erected later by John Chute, the friend of Walpole. The Speaker effected great alterations at The Vyne. He removed the base court, built the Grecian portico, and substituted sashes for the mullioned windows. His architect was John Webb, the pupil and executor, and connection by birth and marriage, of Inigo Jones, and the old brickwork of the time is excellent.

Mr. John Chute, who succeeded to the estate on the death of his brother Anthony in 1754, was a man of cultivated intellect and refined taste, who

did a very great deal to embellish The Vyne, and added to it statuary and various works of art. Living at the Casa Ambrosio in Florence, the house of Sir Horace Mann, the British Minister, he met, in 1740, Horace Walpole and Gray. The acquaintance ripened into intimacy and friendship, and Chute is constantly referred to in Walpole's letters. Walpole greatly admired him, and wrote to Mann, in October, 1747: "If I were to say all I think of Chute's immense honesty, his sense, his worth, his knowledge, and his humanity, you would think I was writing a dedication."

Walpole was frequently at The Vyne, and took much interest in the work going on there. He presented to Mr. Chute, about 1745, the two stone eagles which now flank the entrance; and the friends often resorted to the beautiful old summer-house, which they used as a Temple of the Muses. It would appear that the magnificent Corinthian staircase, with the elegant fluted columns, the balustrade, and the richly-adorned ceiling, all admirably proportioned, which Mr. Chute himself designed, was carried on with the advice of Walpole, although it was somewhat alien to his taste. He constantly suggested embellishments for the house and garden, and for the addition of sculpture and paintings. The brilliant letter-writer seemed, indeed, to have had some sense of proprietorship, and was rather irritated at his friend's hesitation to carry out certain of his suggestions. He intensely admired the Tudor Chapel, and frequently alludes to it. In his "Anecdotes of Painting," he refers to the principal work of his friend as "the theatric staircase designed and just erected by John Chute," but, in a manuscript description of the house, he speaks of Chute as "an able geometrician, and an exquisite architect, both in the Grecian and Gothic style," and says, "he erected from his own design the beautiful scenery of the staircase with its two vestibules." Chute never married, and died at The Vyne in May, 1776.



THE CHAPEL AND THE TOMB.

On his death the estate passed by will to his cousin Thomas Lobb, who assumed the name of Chute, and the latter's son, William John Chute, succeeded to The Vyne in 1790. He was a man of mark, whose name is honoured in his shire, his chief distinction being that he maintained, until his death in 1824, at his own cost, the well-known pack of the Vyne Hounds. He was an ardent sportsman, kept both horses and hounds, and at The Vyne may still be seen a portrait of New Forest Jasper, one of the sires of the pack. Mr. Chute used to say, "as distinguished families had the portraits of their distinguished ancestor, the judge, or the general, or the statesman, in their rooms, he did not see why dogs should not have their family pictures also." The Duke of Wellington, when he went to Strathfieldsaye, was a well-known member of the Hunt. Mr. Chute was not, however, merely a fox-hunting squire. He represented his county in Parliament, and was a man of marked individuality and independence of character.

Neither he nor his brother ever married, and the estate passed by will to William Lyde Wiggett, a cousin of their mother, who assumed the name and arms of Chute. This gentleman enlarged the old mansion, and enriched it with some valuable works of art. His son, Mr. Chaloner W. Chute, a gentleman of great attainments, did good service by writing an account of his historic home, from which some of these notes are derived.

In recounting the history of the house, it has been partly described under the periods of its erection, and not much remains to be said. Originally, on the right of the entrance hall, according to the ancient manner of building, was a large dining-hall, and there was a private dining-chamber for Lord Sandys and his family and friends. On the left of the hall is the Print Room, so called from prints hung there about the year 1815. Beyond this is the Strawberry Parlour, with oak panelling, thus named in honour of Horace Walpole. The Stone Gallery on the west side, under the long Oak Gallery, is also a notable apartment, and contains several fine portraits, and many Roman remains and busts. Over the mantel, in relation to the conjectured origin of the name of the house, is a medallion of the Emperor Probus, who is said to have introduced vine-growing into this country. The gallery leads

into the West Drawing Room, and beyond is the oak-panelled Dining Room, once called the Starred Parlour, from being painted blue with gilt bosses. From this apartment we enter the Chapel Parlour, richly wainscoted, and having an old marble fireplace with the date 1691. Then we reach the Ante-Chapel, with ancient heraldic glass, the splendid old Chapel, and the Tomb Chamber, with the notable recumbent figure of Speaker Chute, placed there by Mr. John Chute. Other rooms upstairs are the Queen's Lying Chamber, so named because Anne Boleyn is said to have occupied it; the King's Chamber, My Lady's Closet, the Library, the Tapestry Room, and the Long Gallery. Enough has been said to show that architecturally and by reason of its internal plenishings, and even more because of its historic and personal interests, The Vyne must take its place among the most notable houses in England.

GROOMBRIDGE PLACE, KENT.

GROOMBRIDGE PLACE, that beautiful and attractive Kentish house, remarkable alike in historical interests, the radiant beauty of its gardens, and the variety of its internal features, is situated near Tunbridge Wells, close to the Sussex border. We shall traverse very briefly the fruitful field of its history, which, however, we cannot neglect, because the associations of the house should add a great deal to the interest of the pictures illustrating its interior.

We must know something of the men who dwelt therein. After passing through the hands of the powerful families of Cobham and Clinton, Groombridge passed by sale to the Wallers of Lamberhurst, who were a race of great renown in Kent and Sussex, and the buttressed walls of the garden belong to their time, as does some of the oak panelling. The most famous member of this old Kentish family was that Sir Richard who fought so valiantly at Agincourt, and there took prisoner the Duke of Orleans, whom he held captive for more than twenty years at Groombridge. Waller was a man of high credit, who afterwards served under the Duke of Bedford, and had custody of the Count of Angoulême, Orleans' brother, in 1437. Fresh interest was thus added to Groombridge, and the memory of those transactions is preserved about the house, where the fleur de lys of France may be observed, and has been added as an adornment to the garden gates. Waller rose higher and higher in the Royal estimation, and, having acted prominently against Jack Cade, was made receiver of the Royal Castles and manors in Kent, Surrey, Sussex, and Hants.

GROOMBRIDGE PLACE.

THE DRAWING-ROOM.

From this good soldier descended the Wallers of Southampton and Beaconsfield.

Sir Thomas Waller, Lieutenant of Dover Castle in the time of James I., was the last of the Groombridge Wallers. He alienated the estate to Thomas Sackville, Earl of Dorset, Lord Treasurer, and it afterwards passed by sale, apparently in the reign of James I., to John Packer, Esq., Clerk of the Privy Seal, who re-erected the chapel at Groombridge in gratitude for Prince Charles's return from Spain. His son Philip was the builder of the present house at Groombridge, and it grew under his hands into the quaint and pleasing edifice which remains, called by Evelyn, its owner's friend, "a modern Italian villa." The ancient moat was spanned by bridges, and the loggia, or porch, with its Ionic pillars, pediment, and balustrade, adds to the beautiful old structure something of the taste of Italy. Mr. Philip Packer, indeed, produced a mansion of rather original character, and we must commend the judgment he displayed. He built upon a site which John Evelyn did not approve, but

Evelyn's host was not to be drawn away from the old location within the moat. He preserved what he could that was old, and the panelling in the study undoubtedly came from the earlier house. It will be seen that it bears the old English linen pattern, which belongs to mediæval times, but continued in use until late in the sixteenth century, and to that century we ascribe the older panelling at Groombridge. The work is extremely interesting, because it bears the marks of changing style. The fireplace arch is of Tudor character, and the same lines are introduced into the carving above, but the craftsman had imbibed the classic spirit, and the fluted pilasters, the scrollwork adornment in the horizontal panels, and the Renaissance carving in the cornice are all in the later taste; to the lover of handicraft this combination of styles in the work at old Groombridge will be very interesting. It will be noticed that the fireback belongs to the late sixteenth century, and that, like the firedogs, it bears the fleur de lys in memory of the association of Groombridge with the Royal captives of France.

It has been asserted that Evelyn, returning

THE STUDY.

THE HALL CHAMBER.

from Italy, endeavoured to induce Mr. Philip Packer to rebuild Groombridge upon classic models; but if that be the case, he seems, fortunately, not to have succeeded, for there is very little that is purely classic in the house except the loggia porch. Mr. Packer was buried in Groombridge Chapel, and was followed in possession by his son John and his grandson Philip. Upon the death of the latter unmarried, the estate passed to his sisters as co-heiresses, and was purchased out of the Court of Chancery by Mr. William Camfield, who in 1792 sold it to Mr. Robert Burgess of Hall Place, in the county of Kent. In due course it came to his nephew, the Reverend John J. Saint, and to the Misses Saint, who are its present possessors.

The house which Mr. Packer built appears to have changed comparatively little since his time. Its internal features are good and simple, and present that domestic aspect which should be found in all houses that do not partake of the character of palaces. The hall-chamber is panelled with oak, having a design distempered upon it, and contains an old carved buffet, and excellent Jacobean and Chippendale chairs. There is no intrusion of the twentieth century here. The lighting is by candles, and a chandelier hangs by a chain from the ceiling. The dining-hall bears the same character, and has all those delights and comforts which belong to ancient oak, invested with the warm hues of time, and reflecting from the dull polish of its surface the bright sunlight through the window or the flames of the log fire on the hearth. A Jacobean mantel, with enriched piers and elaborate panelling, rises almost to the ceiling, and the fireplace below has an arch quite in the Tudor character. The wainscot also rises to the ceiling, and forms a suitable background for the old family portraits that hang upon it. An ancient table, thick-legged and sturdy, with foot-rails in the olden fashion, a richly-carved sideboard cabinet, and Chippendale or Sheraton chairs, sconces upon the walls, and the crystal chandelier, add to the harmonies of a charming interior.

There are lighter features in the drawing-room, where the work is of more recent date. Let it be noticed how the panelling of this charming apartment, which may belong to the time of the Stuarts, differs from the more ancient panelling of the dining-hall. The ceiling is moulded in harmony with this later style, and is peculiarly enriched in its plaster-work, which represents fruit and foliage. There are grand old mirrors in the room, Chippendale chairs, others of older type, portraits of the

Packers, and an especially beautiful old crystal chandelier.

What we have so far noticed in this fine old Kentish house differs entirely from the carving in the study to which allusion has been made. We may thus observe the influence of successive tastes, and the characteristics of various times, all marking something of individuality in the possessors. The linen pattern would have been an impossible adornment for a house built by Mr. Philip Packer. Obviously this oaken vesture of the study is considerably earlier, and it must therefore have been retained when the mediæval structure, renovated by Sir Richard Waller, having fallen into some decay, was replaced. Everyone privileged to visit Groombridge has been impressed with its beautiful and interesting character, and it is referred to in all published accounts of the place. We shall not describe it further, because it is seen well in one of the pictures, and we shall be content once again to draw attention to the very interesting contrast and union of styles which it presents. It is gratifying that so characteristic and notable a mansion should be so jealously preserved, and should be maintained within and without in the state of perfection in which it is depicted, with the memories and tastes of the centuries in its chambers.

THE DINING-ROOM.

HADDON HALL,

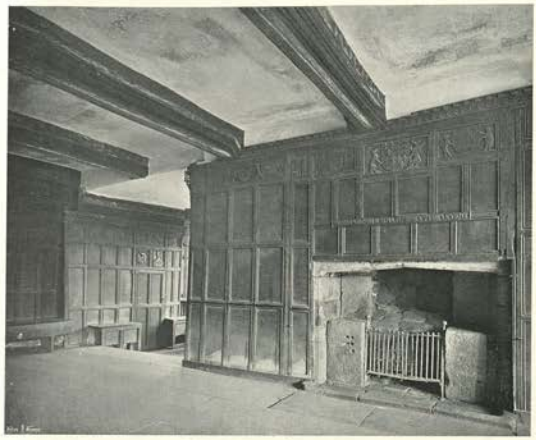
DERBYSHIRE.

THE name and fame of Haddon Hall have lifted that historic house to such a height of dignity and consequence among the glorious mansions of ancient England, that it stands as the chief exemplar, and the speaking voice, as it were, of the dwelling-places of our long dead sires. Who, we may ask, can visit Haddon Hall and not be filled with the moving story and the fond romance of humanity? What memories of old-time glories, ambitions, and occupations, of passions long stilled, and yet of emotions that are ours, are evoked as we walk in the golden shade of the sycamores and limes, or linger on the terrace under the low-hanging boughs of the yews, or traverse that wondrous range of buildings, and sojourn in those ancient chambers, out of whose windows looked lovingly into their garden the men and women of long ago! There may be places more magnificent, but the transcendental delight of the home of the Vernons lies in its happy union of history and poetry with rare beauty of architecture, richness of internal adornment, and the external charms of an old garden, and a beautiful neighbouring land. Where else can we receive such impressions of ancient greatness touched with the witchery of bygone romance?

Haddon Hall owes much of its charm and picturesqueness to the slope by the beautiful Derbyshire Wye, upon which it stands. It is unusual, in that ranges of buildings enclose two complete courtyards, each as quaint and delightful as the other.

The visitor passes into the lower courtyard

THE BANQUETING HALL.

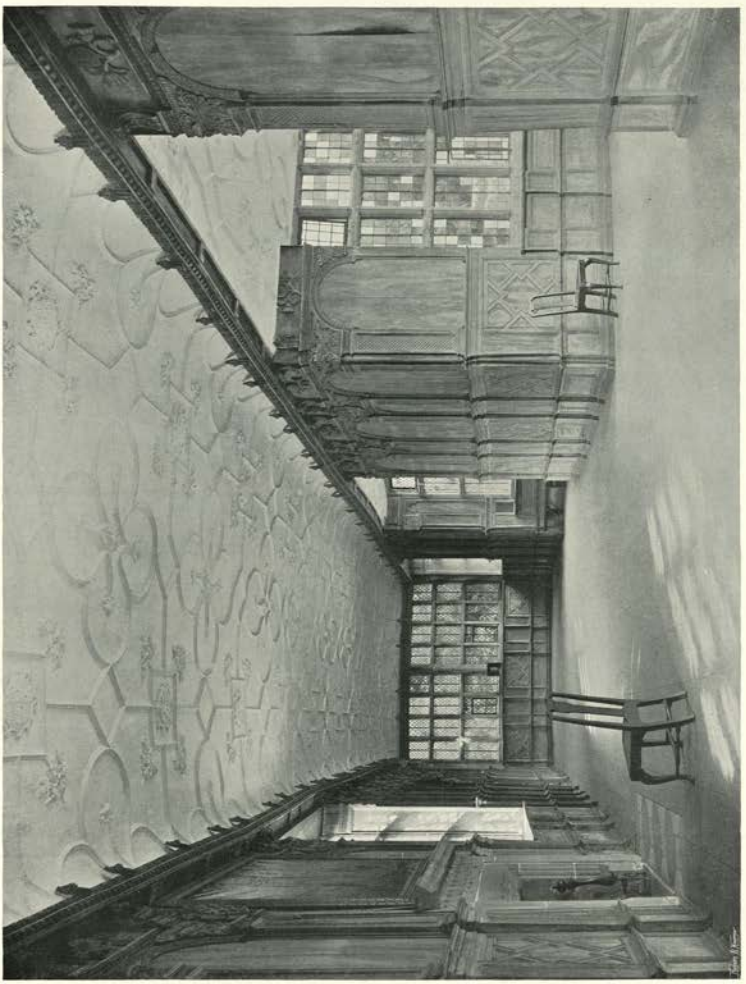


THE DINING-ROOM.

by the gate-tower at its north-western angle, and, passing the porter's lodge, is delighted with the beautiful structures which form the enclosure. On the lower or western side is the "Chaplain's Room," and, opposite to the entrance, the Domestic Chapel, of which the south aisle is very ancient, and probably belongs to a time before the Vernons came to Haddon. The upper part of this lower courtyard is formed chiefly of the splendid windows of the Great Hall, of which the low, broad chimney forms a very striking object; and very picturesque also is the projecting porch, through which we gain access to the lobby separating the Hall on the right from the kitchen and offices on the left.

The Hall is a very impressive apartment, panelled in oak, and having a plain open timber roof. The Minstrels' Gallery is over this entrance passage, and it extends on the side opposite to the windows, giving access to the upper apartments,

THE DRAWING-ROOM.



THE LONG GALLERY.

while the daïs is at the other end, and still has the great oak table at which the lord and his family dined in ancient days, and at which the late Duke of Rutland entertained the King and Queen, when Prince and Princess of Wales, at luncheon a few years ago. Behind the Hall are the private Dining Room, and the beautiful Drawing Room above, from whose windows there are delightful views down the course of the Wye. Both are wainscoted with beautiful oak—the Dining Room with carved enrichments, the initials of the builder and his wife, the Royal arms, the device of Edward, Prince of Wales, and the motto

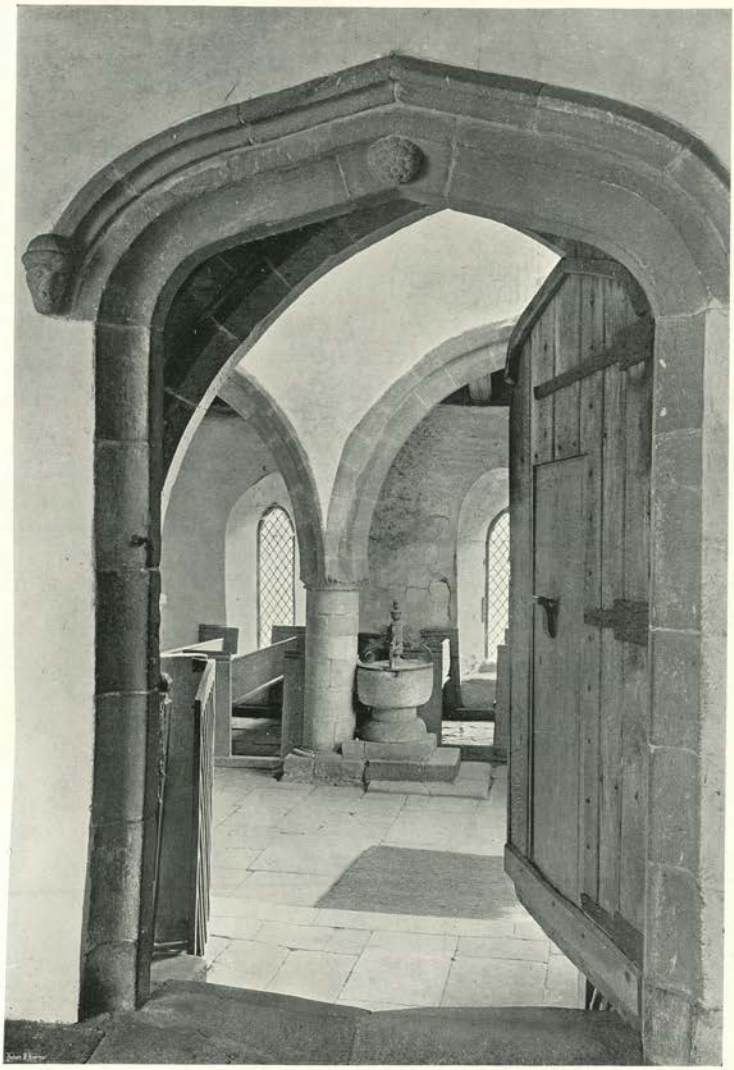
THE GREAT BAY IN THE LONG GALLERY.

"Drede God and Honor the Kyng," and the Drawing Room with much elaborate plaster-work. The kitchen, on the other side of the lobby, is approached by a sloping passage, and has a vast fireplace and ancient culinary appliances, while the buttery, wine-cellar, and sundry offices are closely adjacent.

This range of buildings, including the Hall and kitchen, forms the lower or western side of the second or upper courtyard, which, like the other, is surrounded by structures of exceeding quaintness, wherein are several tapestried and panelled rooms. The magnificent Long Gallery or ballroom, a chief splendour of the place, extends along the southern side, and has glorious bays which command superb views of the garden and landscape. There is extreme quaintness, beauty, and attractiveness in the architecture externally. The Long Gallery is entered by remarkable segmental steps of solid oak, and is richly panelled and characteristically adorned, deriving much character from its bold bays and enriched ceiling. At the further end is a doorway leading into the buildings which form the uppermost or eastern side of the mansion, where is the Anteroom, with "Dorothy Vernon's Steps," which lead down to the lovely terrace. The finest view of the whole range of buildings is gained from the lofty Eagle, or Peveril, Tower, on the higher level of the eastern side, which commands also a great prospect of the valley of the Wye.

Towards the end of the twelfth century Haddon passed to the Vernons by the marriage of Richard de Vernon with Avicia, a daughter of William de Avenell, who had possessed it under the King.

It was this first Vernon of Haddon who surrounded his mansion with a curtain wall for protection against the unruly, and his authority to build it is still in the possession of the Duke



THE CHAPEL ENTRANCE.

of Rutland at Belvoir. Probably the older parts of the Chapel belong to his time. The later Vernons held the place through a female descent, for Richard's only daughter married a certain Gilbert le Franceys, whose descendants came to be known by the greater name of Vernon. They married many heiresses, and no doubt to their growing wealth was due much of the beauty of Haddon. Richard de Vernon, a man of might in his time, who died in 1377, added the porch to the Great Hall. Two Sir Richards followed in succession, the last of whom was the builder of the chancel of the Chapel. His successor, Sir William Vernon, also married an heiress, and gained great possessions in Shropshire; but, nevertheless, like his fathers, he went on building at Haddon, particularly in improving the Chapel. His son, Henry Vernon, was a soldier in whom the King-maker had trust. "Henry, I pray you fail not now, as ever I may do for you," wrote Warwick to him in March, 1471, and he added, "Yonder man Edward" was fast making his way south, and Henry Vernon was to march to Coventry "in all haste possible, as my very singular trust is in you, and as I may do things to your weal or worship hereafter." But Henry Vernon, with the discretion which is the better part of valour, appears to have stayed at home, instead of putting all to the test at Barnet. His diplomacy was so successful that he was in the confidence of both parties. Richard III. also put trust in him, and summoned him with troops he had promised before the battle of Bosworth, but Vernon must have acted with singular discretion, for he was presently in high favour with Henry VII., who made him a Knight of the Bath and Comptroller of Prince Arthur's household. The knight carried on the work at Haddon, and completed the buildings overlooking the Wye, besides embellishing the Drawing Room.

Then came the famous Sir George Vernon, "King of the Peak," his grandson or great-grandson, who was a man of much wealth, and whose vast hospitality became proverbial, and made him one of the most popular men of his time. He raised the north-western tower, completed the Dining Room, and did a great deal of other work at Haddon.

Dorothy Vernon, whose romance has contributed no little to the fame of the house, was his daughter and ultimately his sole heiress. We are left to imagination in regard to many of the circumstances of her love match with John Manners, the second son of Sir Thomas Manners, first Earl of Rutland, of which tradition asserts that it was under her father's ban. The story goes that the ardent lover haunted the neighbouring woods disguised as a forester or hunter, and that the famous elopement took place on an occasion of some festivity at the Hall. Manners had horses near, and Dorothy stole down the steps and along the terrace to where he was waiting. The sound of their horses' hoofs was drowned in the noise of revelry, and after galloping all night they reached Aylstone in Leicestershire, where they were married on the morrow. Of these things does the visitor think when he lingers on Dorothy Vernon's Terrace, and the memory of her romance will long cling to the ancient chambers of Haddon.

John Manners was a man of wealth and consideration, rich in his many friends, and great in the affairs and the Court of the time. He it was who built the splendid Long Gallery at Haddon, and since his death in 1611 no important changes have been made in the place. The length of the splendid chamber is 109ft., its width 18ft., and its height 15ft. The whole of the flooring, as well as the solid steps by which it is entered, are said to have been cut from a single oak which grew in the park. The wainscot is singularly rich, the arched panels being separated by fluted pilasters, and above are the boar's head of Vernon and the peacock of Manners, with roses and thistles alternated. In the windows the shields of Rutland and Shrewsbury are emblazoned, with the Royal arms of England, and the whole of the details are very beautiful.

John Manners was followed at Haddon by his son, Sir George Manners, whose son John succeeded as eighth Earl of Rutland, and lived alternately at Belvoir and Haddon. He appears to have exercised prodigious hospitality at Haddon, where there was a huge consumption of beeves and sheep at the Christmas of 1663. The ninth Earl was created Marquis of Granby and Duke of Rutland. John, the third Duke, occasionally lived at Haddon, but during his time the family finally ceased to reside in this ancient place, which was dismantled as a residence about the year 1740. Happily, it is still preserved in a state of perfection, and with a religious care which the admirable place well deserves.

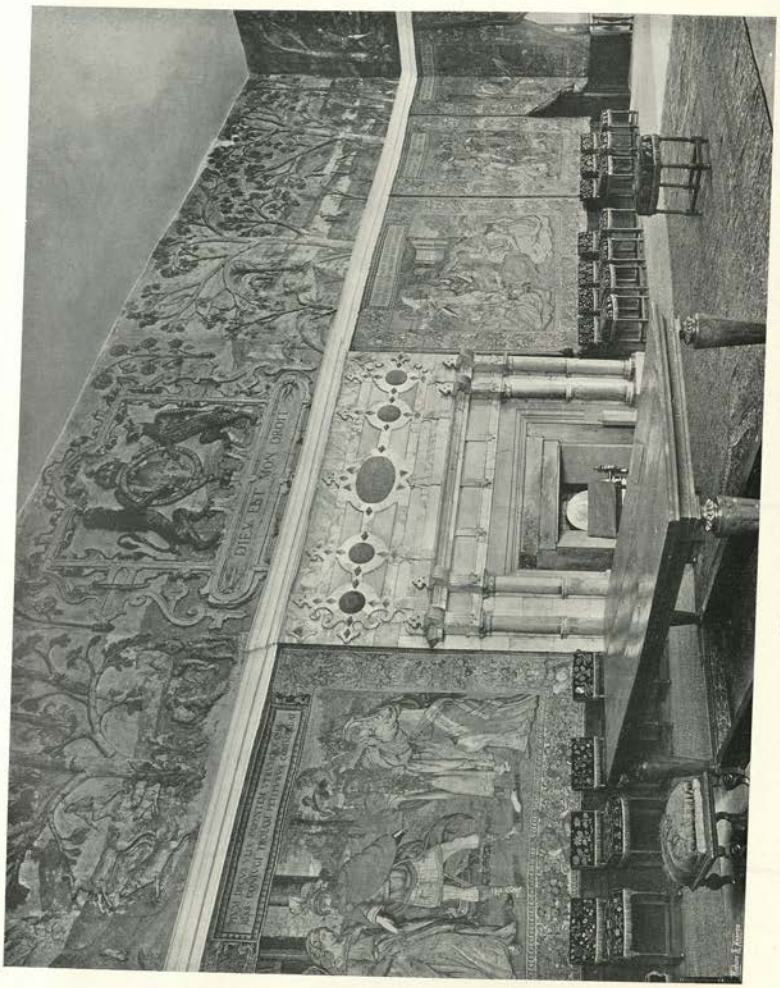
HARDWICK HALL, DERBYSHIRE.

HARDWICK HALL was built, as all the world knows, by that famous lady of Elizabeth's time, Bess of Hardwick, who married four husbands, but was not a joy to all of them, who built three or four great houses, and was the custodian of Mary Queen of Scots. Her house of Hardwick stands nearly equidistant between Chesterfield, the town of the crooked spire, and Mansfield, being within about six miles of each of those places.

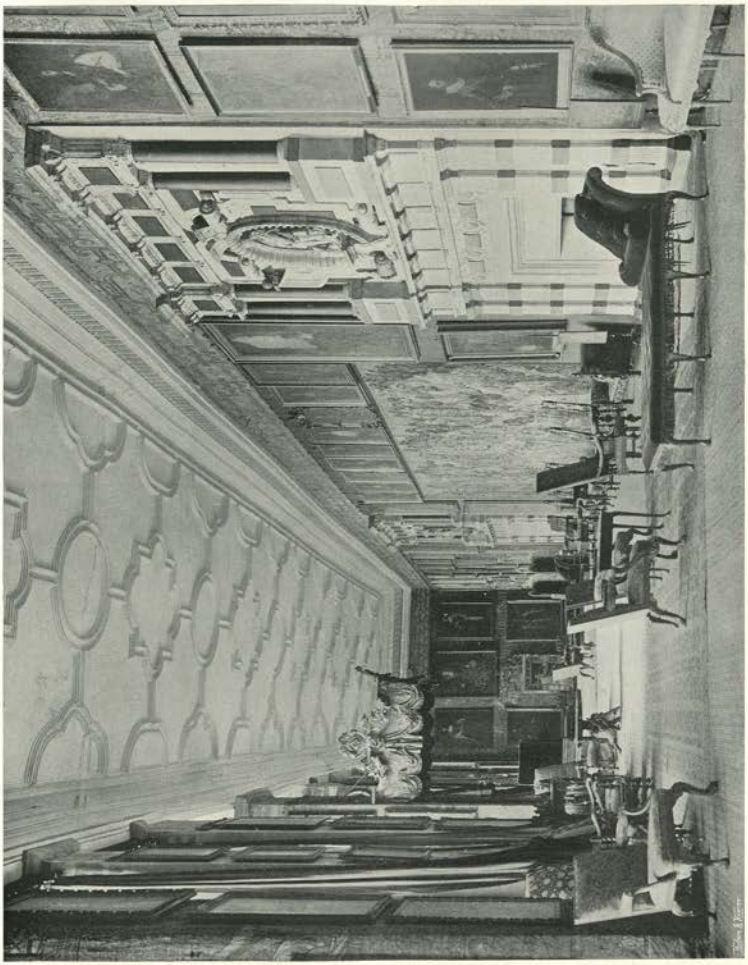
"Hardwick Hall,
More glass than wall,"

as the local rhyme has it, occupies a romantic situation corresponding entirely to its fine architectural features. Not long after the Conquest, Walkelin Savage possessed three out of the four manors in the parish of Hault-Hucknall, and the fourth came to his family by marriage. One of them was Hardwick, and the Steynesbys held it from the Savages in the time of Edward I. by the curious service of rendering three pounds of cinnamon and one pound of pepper for the lord's table. From the Steynesbys the manor passed to the Hardwicks, who were established there soon after the year 1330, and continued in possession for 250 years. Their dwelling-place was not the Hardwick Hall famous for its great windows, its admirable carvings, its fine plaster-work, and its wealth of tapestry, but the older edifice which stands so nearly adjacent, and is so picturesque a

THE CHAPEL.



THE PRESENCE CHAMBER.



THE PICTURE GALLERY.

feature in that wonderful grouping of structures. It stands within two hundred yards of the gate-house, and is now a mere shell, which, having witnessed the lives of many, is tottering to its own decay, although still excellent in construction and solid masonry, and very delightful in form and colour to behold from the windows and grounds of its more stately sister. Its immense timbers are crumbling, and trees of great age now grow up from the basement to the topmost floor. Below the ruins is the place from which the stone for both buildings was taken, and very arduous must have been the labour with which the stone was carried up the steep ascent.

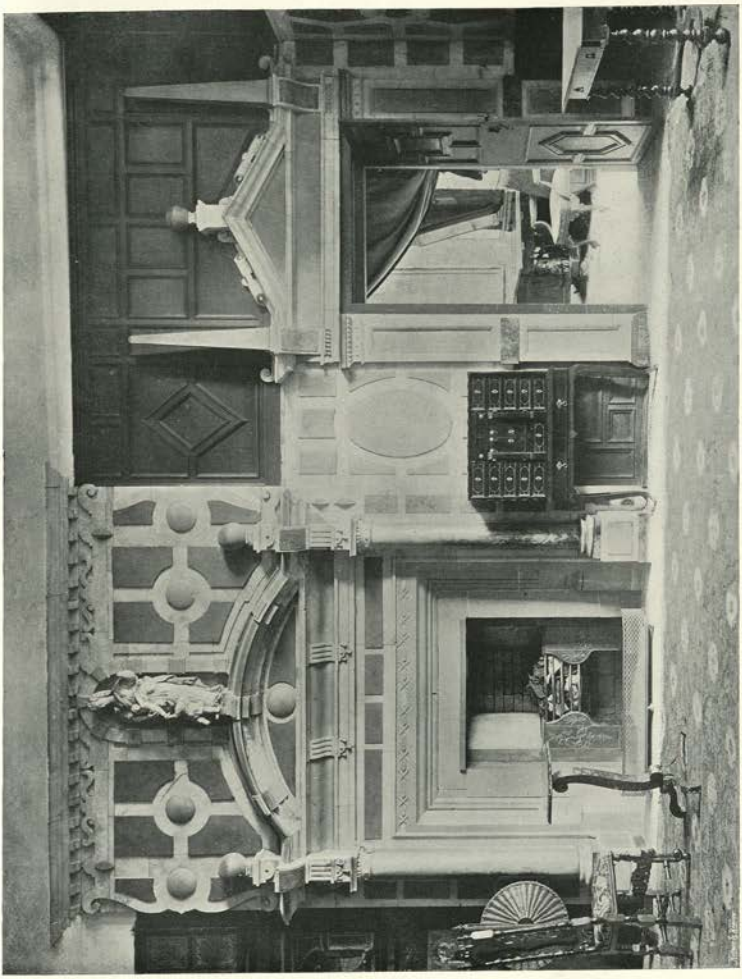
A hard frost in 1607 interrupted her work at Bolsover, and the magical spell was broken. A witch's prophecy was fulfilled; she ceased to build, and accordingly she died.

The new Hardwick rose between 1590 and 1597. Gray, writing with poetic feeling to his friend Dr. Wharton, in 1762, said: "I have only time to tell you that of all the places which I saw on my return from you, Hardwick pleased me the most. One would think that the Queen of Scots had but just walked down into the park, with her guard, for half-an-hour; her gallery, her room of audience, her ante-chamber, with the very rich canopies, chair of state, footstool, *lit de repos*,

THE MINSTRELS' GALLERY.

Elizabeth Hardwick was, however, a masterful builder, and nothing deterred her from her work. She partly quarried from the walls of old Hardwick to build her Chatsworth and her new Hardwick. The former was not completed until after the death of Sir William Cavendish, her second husband, and when her third husband, Sir William St. Lo, was dead, she married that powerful nobleman, George, Earl of Shrewsbury, whose life she contrived to make somewhat unhappy. She survived him for many years, living to the verge of ninety, and even to her last hour indulging in her pride and worldly magnificence.

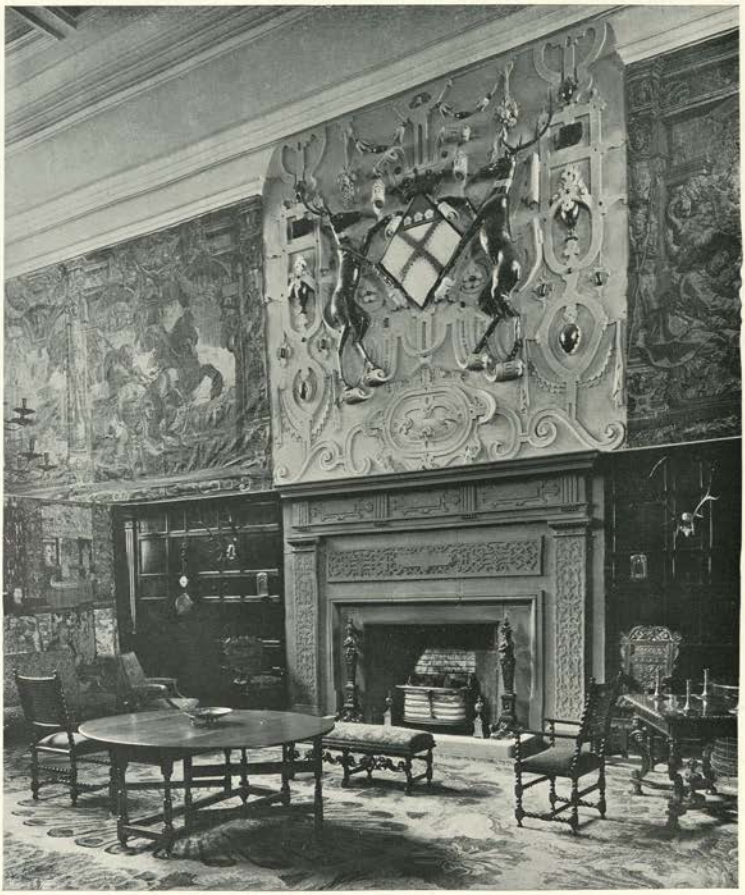
oratory, carpets, and hangings, just as she left them; a little tattered indeed, but the more venerable, and all preserved with religious care, and papered up in winter." This quotation is given in order to point out an error into which some writers have fallen. It is quite certain that the unhappy Mary was never confined in the present Hardwick Hall. The new house was not built until after her death, and it seems uncertain whether she ever stayed at the old Hall, although she may have visited it, because that structure was already partly dilapidated in her time. It is true that many things associate the new Hardwick



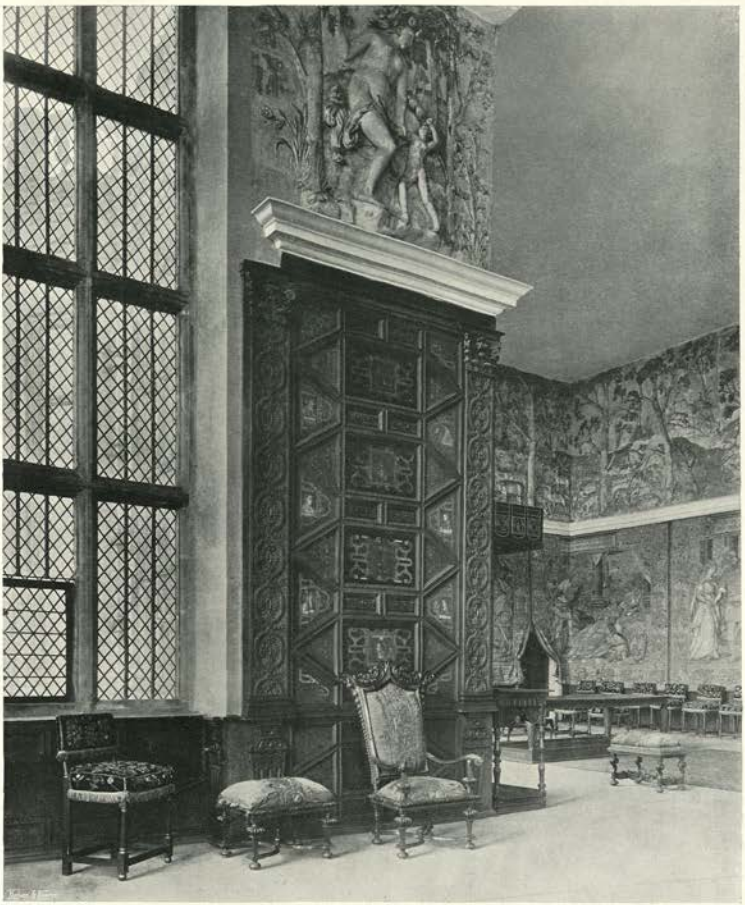
THE GREEN ROOM.

with Mary. They show her bedroom with the Royal arms of Scotland over the door, dated 1599. The door is flanked by Ionic fluted pilasters, and arms are in a lunette over it, with an inscription round the semi-circle as follows: "Marie Stewart, par la grace de Dieu, Royne d'Ecosse, Douairière de France." The bed-hangings, adorned with oak leaves, sunflowers, and other ornaments, are said to have been the work of her hand, and to have beguiled her lonely hours, which is indeed probable. It seems likely that some of these particular plenishings of the Queen's bedchamber were brought from Chatsworth, where she spent a great deal of her time when under the charge of the Countess of Shrewsbury, and that the chamber was fitted up and designed to receive them. The tapestry is scarcely less interesting than the other features of the room associated with Mary Stuart.

The work upon the new Hall was begun about the year 1590, and it has been suggested that Gerard Christmas, John Thorpe, or the Smithsons, who built Wollaton, may have designed it. It is in the grander manner of the time, and has certainly some kinship with both Wollaton and Longleat. The style is broad and massive,



THE GREAT HALL.



THE RECESS IN THE PRESENCE CHAMBER.

with a lower open colonnade at the front of the house, bold projecting wings, and the huge windows which have become almost famous. The initials of the foundress are in the open work of the parapet, much after the manner adopted at Wollaton, Temple Newsam, and Castle Ashby. The high stone wall of the garden and the gateway are in the same style, and the masonry is both solid and good. The building was completed in or about 1597, and was the constant residence of the Countess of Shrewsbury until her death. It may be interesting to note that in the Cavendish mausoleum at All Saints' Church, Derby, is a splendid monument of the Countess, constructed during her lifetime and under her own directions. Her effigy lies in a recess in the lower part, with hands uplifted in prayer, and the inscription records that, after building Chatsworth, Hardwick, and Oldcotes, she died at the age of eighty-seven, "in the expectation of a glorious resurrection."

The internal fittings of the house are mostly coeval with the building itself, or were added shortly after its completion. There are massive carved chimney-pieces reaching to the ceiling, and

narrow passages leading to grand and stately apartments. The tapestry is almost as famous as the windows, and clothes the walls with great richness. The interior of the house is in some respects unusual. There are very wide stone stairs, and plaster and stone walls, and the floors also are of stone or concrete, but are covered with plaited rush matting, so that they are silent to the tread. The great size of the windows gives the interior a pleasant and lightsome aspect. The panelling and woodwork are of the best, although plain, and there is comparatively little carving; but some of the doors are painted in characteristic fashion. Plaster reliefs, such as are seen in the chapel, are common in the house, and over one is the date 1588, other plaster-work being dated 1597. The wonder of the tapestry has been referred to. It covers the walls in nearly every room, excepting one side only of the Green Room. Even the staircases are thus clothed.

TAPESTRY ON THE STAIRCASE.

The State Apartment, or Presence Chamber, is 65ft. long by about 31ft. in width, exclusive of the large recess; a peculiar frieze surrounding the room is 11ft. deep, and the effect is very imposing and attractive. The adornment is unusual, and represents in one part Diana and her attendants hunting, with very curious animals, including stags, lions, elephants, and some that are nondescript. There are also men bear-hunting with dogs and spears. Magnificent furniture is in the room, and there is a noble fireplace, with strapwork ornamentation over it, and the Royal arms. The pictures are of Queen Elizabeth, Queen Mary, Sir William Cavendish, Elizabeth

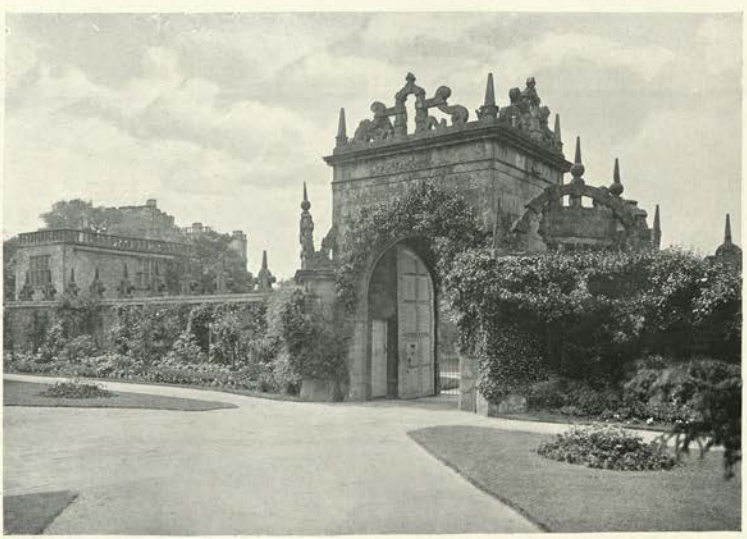
THE GREAT STAIRCASE.

THE NORTH SIDE OF THE HALL.

Hardwick, Arabella Stuart, and others, besides many portraits of relatives and connections of the Earl and Countess. Queen Mary's bedchamber has already been described. The Gallery is 166ft. long and 22ft. broad, not including two large bays, which give a fine outlook. It is a most imposing apartment, quite characteristic of the time, and very beautiful in some of its details.

So imposing and stately a house must needs have a history, but the events that give it fame are mostly those associated with the great lady who built it. She was not only the guardian of Mary Queen of Scots, but afterwards of Arabella Stuart, who certainly was with her at Hardwick Hall. After the Gunpowder Plot, the Council sent instructions to the sheriff and officers of the county, enjoining them to be very strict in suppressing disorder. As the Dowager Lady Shrewsbury, living at Hardwick, was a widow and solitary, they were required to have a care for her safety and quietness, and if Lord Cavendish had occasion to ask for assistance on her behalf, it was to be rendered to secure her safety. These veiled instructions for action were given, not so much out of love for the aged Countess, but owing to renewed fear of seditious movements in favour of Arabella Stuart, who was then her ward. Hardwick, at a later date, had another interesting inhabitant, in the person of Thomas Hobbes, the philosopher, who lived for twenty years there and at Chatsworth, and died at Hardwick in 1679.

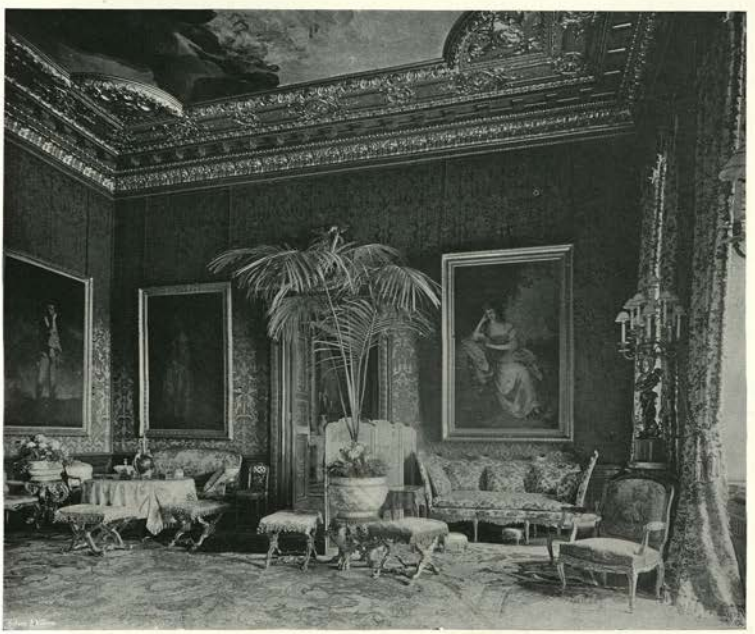
The Duke of Devonshire has several fine houses, and Hardwick Hall is one of the most interesting of them. His Grace does well to preserve it, and to safeguard the ruins of the venerable structure which was its predecessor, and is now one of the oldest houses in Derbyshire. There are not many places in England where the original mansion and its successor stand together, each the exemplar of a different age.



THE GATEHOUSE AND THE OLD HALL.

WADDESDON MANOR, BUCKINGHAMSHIRE.

THIS beautiful house was entirely the creation of one very gifted man, the late Baron Ferdinand de Rothschild, singularly equipped with inherited and acquired judgment in matters of art, who caused it to be built in the style in which his matured taste found most satisfaction. He has left recorded in his private notes what may be called the personal story of the building of the house, setting out in simple and reflective style the pleasures and pains, the successes and disappointments, of this unique addition to the domestic architecture of England. It was a journey through Touraine, made many years before with his sister, the present mistress of Waddesdon, Miss Alice de Rothschild, which made him resolve that if ever he did build a house, it should be one in the style of the French Renaissance. In that splendid old province the châteaux of France left by Renaissance exceed in size, richness of fancy, and general splendour of design those of any other part of the Continent. It was also, perhaps, a determining factor in his choice that it was for the interiors and decoration of such houses that the masterpieces of French art which he possessed in great number, and particularly prized, were designed—not only pictures, but porcelain, furniture, mirrors, and other objects, which the creation of a French Renaissance château would, with care, place again in their proper surroundings. He did not intend to rival the Touraine houses in size, though by

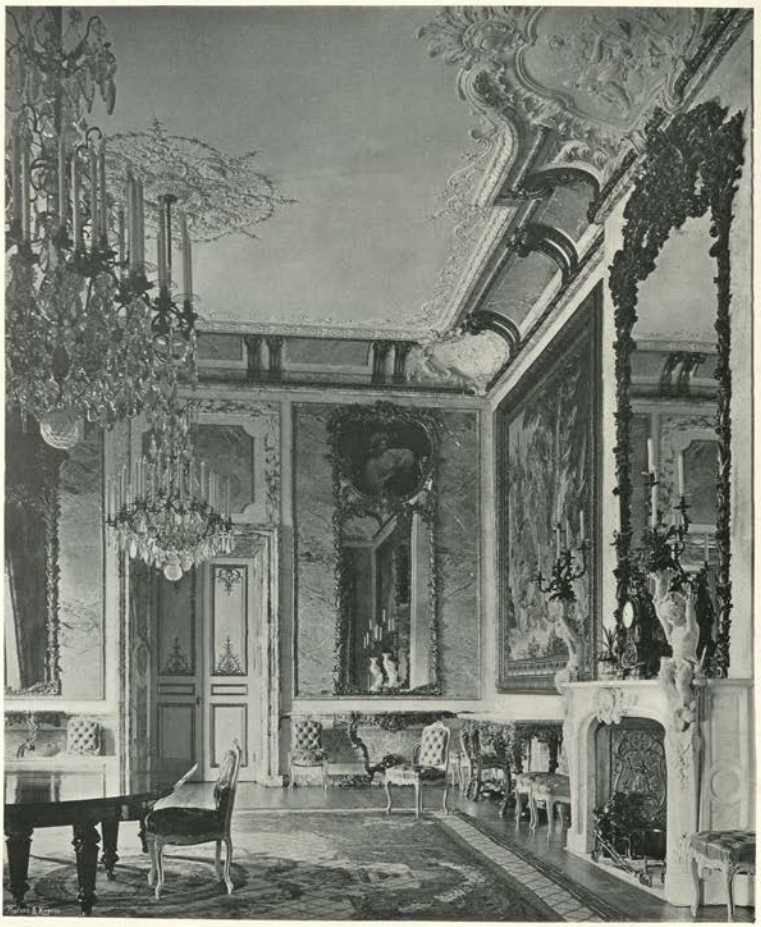


THE RED DRAWING-ROOM.

our standards Waddesdon would be judged a very large place. "Chambord," he notes, "has 450 rooms. Waddesdon is a pigmy beside it." His architect stated that in his experience people always began by building too small, and this Baron Ferdinand found to be the case.

In 1874 Baron Ferdinand bought from the Duke of Marlborough 2,700 acres, to which he added 500 more, about five miles from Aylesbury, on some rather steep hills, with wide views over the pleasing stretch of scenery—woods, hills, valleys, and meadows—of that part of Buckinghamshire. Except for its height and the view, the ground had few natural attractions. There was no house, and where now there are pools, lawns, trees, and cascades on the hill, and a nicely-wooded park below, there was "not a bird or a bush." The top of the hill had to be taken off and levelled, roads made to the summit, and water brought from fourteen miles away in the Chilterns.

Having chosen the French style, Baron Ferdinand went to Paris to find an architect, judging that French architects have more



THE DINING-ROOM.

THE FRENCH GALLERY.

practice in this class of building, and more of the "feeling" for it than others. He selected M. Détailleur, who came of a race of architects. His father and grandfather had been architects for the Duke of Orleans, and he had won fame by the intelligent and successful restoration of the Duc de Mouchy's house. M. Détailleur was a man of great talent, sometimes rising to genius. In Waddesdon, however, we do not see an entirely new creation. Its towers are those of Maintenon, the château of the Duc de Noailles, and the great outside round stair tower is designed from that at Blois, though at Blois the windows are not glazed. The general result is very impressive and attractive.

But the interior of Waddesdon is its greatest claim to admiration. It is a liberal education in almost every branch of art, and the objects are all masterpieces of their kind; but, more than that, all of these, instead of standing isolated as in a museum, are in relation to the whole idea of each chamber. The colour scheme in many of these rooms is so subtle that it is difficult to distinguish the parts which make up the

THE GREY DRAWING-ROOM.

THE BILLIARD-ROOM CHIMNEY-PIECE.

whole. In other rooms the tone is far more bold and decisive, and the impression is frankly one of strong colour, relieved by a free use of brilliant lustres, very richly mounted ormolu furniture, mirrors, and cabinets. There is no fear of brilliant colour; it is an eminently cheerful and inspiriting interior. The best guide to the appearance of the various rooms is in the pictures here shown. A minute description of the "pieces" in each would be rather in the style of a catalogue at a great sale at Christie's, and, besides, would give a wrong impression, because, as we have said, and as will strike everyone who has seen these galleries and chambers, everything in them goes together, and it is not till you have enjoyed the pleasure of the general effect that you begin to examine the parts. But an endeavour will be made here to add some particulars as to the colour and the principal objects shown. As a rule only about a quarter of the room is seen in the picture, which, though correct in detail, is necessarily only a "sample"; and, alas! neither description nor photograph can convey an idea of the wonderful colour effects given by the whole. As you enter some of these rooms you are sensible of almost nothing but the colour, which cannot be described. The permanent decorations, such as the panelling, ceilings, chimney-pieces, and doors, are not from the designs of M. Détailleur. They are chiefly taken from old French houses. If only the panelling of the French house was brought here, the ceiling was copied.

In the French Gallery the fittings, furniture, and panelling are Louis XIV. in style, with a good deal of ormolu and white marble. The mantel-pieces and the

tall flat arch in which is set the mirror are of white marble, with slight ornamentation of gilded bronze. The carpets and curtains are bright red, the windows large, and the details very beautiful. This apartment forms part of a series of galleries running the length of the house, from which the principal rooms are approached, the different galleries being separated by glass doors, which keep out draughts, but allow the vista to be seen.

The Morning Room, if we take it as the first of the separate chambers, is an exquisite example of the style of the others, though there are differences in them. The architecture and the proportions of the room are seen in the picture. The two large and exquisite lustre chandeliers show that the length of the room is greater than the foreshortening suggests. Great lustres are among the favourite means for giving brightness and light to the Waddesdon rooms, and they are very fine examples. It will be noticed that, as in the French Gallery and other rooms, the material of the mantel-piece is carried up in an arched panel with flat pilasters, and holds here a picture, and in others a mirror. The general scheme of colour in this room is soft greenish grey, but the marble is flushed with warmer colour. Between its pilasters is set Sir Joshua Reynolds's "Thais," leading the way with her torch to burn Darius's palace. The other pictures are by Gerard Douw, Cuyp, Wouvermann, Gainsborough, and Sir Joshua again. The clock seen at the end has a history, like most things at Waddesdon. It came from Lord Fitzwilliam's house at Malton, and later belonged to Lord Rockingham. It is said to have been given to one of the Earls Fitzwilliam by Mme. de Maintenon. There is a wonderful marquetry table in this room, matching a bureau made for Louis XV., now in the Louvre, and showing the King's monogram.

Ascending the winding staircase in the Blois tower and entering the Grey Drawing Room, one finds a scheme of ornament rather less complex. The walls are pale grey; note, too, the fewness of the objects upon them, and their distances and proportion—at the end a single mirror, flanked by a splendid single-figure picture on either side by Sir Joshua Reynolds. At the end from which the photograph is taken is a third picture by the same painter. They are Lady Jane Halliday, with her hair blowing about, a characteristic "Sir Joshua lady, the Duchess of Cumberland, and Mrs. Abingdon. The mantel-piece in this room is most beautiful. It is of whitish marble, with soft pink splashes in it; and the two vases, one of which can be seen between the candelabrum and the clock, are of the famous Rose du Barri pink set with a golden border.

The Picture Gallery and the Tower Room are rich and charming. Porphyry vases and Dresden china are in the former, and the extraordinary jewelled elephant clock, designed for the Shah, is in the latter. Baron Ferdinand's

THE MORNING ROOM.

Room has a special interest. It contains some of the best English pictures ever painted, and some of the finest furniture ever made.

Among the pictures, those by Romney of Mrs. Jordan as a "Country Girl" and by Sir Joshua Reynolds of Mrs. Sheridan are the most striking. The former was purchased by Baron Ferdinand from Lady FitzClarence, who married Mrs. Jordan's son. The "Mrs. Sheridan" has a history singularly charming in reference to the character of the great Master who painted it. Sheridan ordered the picture, but for a long time did not claim it, as he was not in a position to pay for it. Meantime, many offers to

purchase it were made, but all these Sir Joshua declined, and kept the picture until he should hear from Sheridan. After some years, the latter wrote to ask for the picture and to enquire what he was to pay for it. Sir Joshua told him that he thought the painting his very best—as for the price, "in the common course of business" it would have been £500, but he should only ask of Sheridan £150. In this room is the wonderful bureau purchased from the Duke of Buccleugh.

As any visitor who sees the splendid interior will probably form some opinion as to which room impresses him most, the following notes as to the Great Dining Room may serve as an example of such a possible preference. The effect of colour in this room is simply splendid, and the harmony such that it is most difficult to pick out its constituent parts. The walls are mainly greyish marble with warm splashes of pink. The carpet is an antique, of grey, gold, and pale reds. Above the mirrors at either end are two panels with idealised portraits, exquisitely rich in colour, from the Hotel de Villars, built for the Count of Toulouse in the reign of Louis XIV. At either side of the great mirror above the mantel-piece is a panel of tapestry from subjects painted by Boucher; the tapestries are the genuine old ones bearing his name—the original oil pictures belonged to Lord Tweedmouth. The effect is purely decorative, the ground being mainly a pearly grey, the trees various soft blues, the other parts pink, or pale red or drab, or opal or peach colour, but with here and there the most wonderful quiet glows and flushes of brilliant ruby and carmine, all held in reserve as it were, but astonishingly beautiful. The chairs, it may be noticed, are all white, with plain drab leather covers, so as to interfere in no way with the general harmony of this exquisite room.

WADDESDON MANOR.

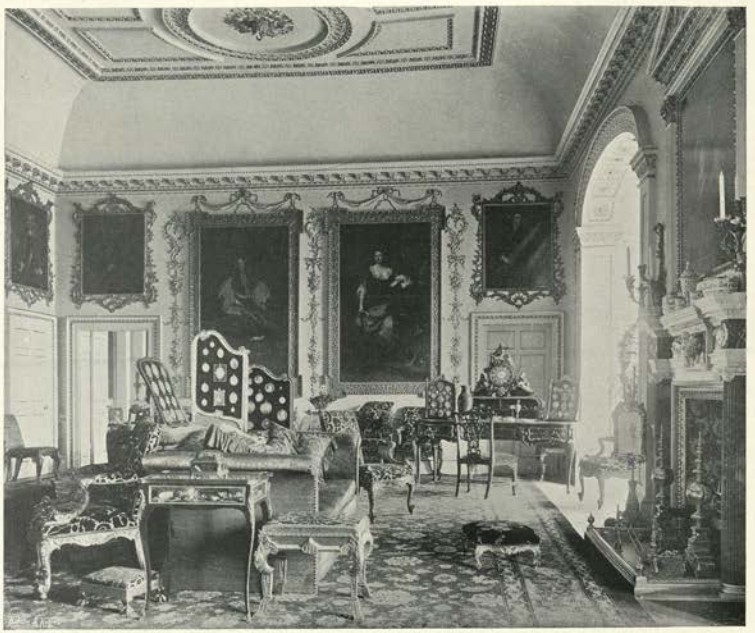
GRIMSTHORPE, LINCOLNSHIRE.

THE most ancient part of the present structure of the Earl of Ancaster's Lincolnshire seat is the tower at the south-eastern angle, which is said to have been built as a watch-tower in the reign of King John, to keep guard over the fen country, though upon that point no certainty can be felt. About half a mile away stood the Cistercian Abbey of Vaudey, a corruption of Vallis Dei, founded by William Earl of Albemarle, and the present fish-ponds and red deer-park are the survival of those monastic times. On the dissolution of the monasteries, Henry VIII. bestowed the lands of Vaudey Abbey upon William, ninth Lord Willoughby de Eresby, who already held extensive possessions about Spilsby, Willoughby, and Alford in Lincolnshire. This Lord Willoughby had married Mary de Salines, a maid of honour to Queen Katherine of Aragon, and Katherine Willoughby, the sole issue of this marriage, was made the ward of Charles Brandon, Duke of Suffolk, who subsequently married her as his fourth wife, on the death of his third wife, Mary Tudor, who was sister to Henry VIII. and widow of Louis XII. of France. Fuller describes Grimsthorpe as a long range of buildings raised hastily by the Duke of Suffolk in order to entertain his brother-in-law, Henry VIII. and Queen Catherine Howard, who slept there on August 6th and 7th, 1541, on their journey to York to meet the King's nephew, James V. of Scotland. Leland says, in reference to this enlargement: "The place of Grimsthorpe was no great thing afore the new building of the second court; yet was all the old

THE ENTRANCE HALL.

work of stone, and the gatehouse was fair and strong, and the walls on each side of it embattled." He also speaks of the moat which surrounded the house for defensive purposes—"the great ditch," no trace of which remains.

The house at that time was probably a rectangular structure of stone, with embattled walls round a central court, and a fortified gateway on the north side, the whole being surrounded by a moat. The interior wall of the south side is still practically of that period, and shows the rectangular windows, which were partly blocked up in Georgian times. The Duchess of



THE SECOND DRAWING-ROOM.

Suffolk married secondly Richard Bertie, M.P. for Lincoln, and became a prominent supporter of the reformed religion. Mention is made of Latimer's preaching at Grimsthorpe, and the Duchess and her husband afterwards took refuge on the Continent. On her return to England in the reign of Queen Elizabeth, the Duchess is described as living at Grimsthorpe in great state and splendour, and her household accounts are still preserved.

Her son Peregrine, Lord Willoughby, served with distinction in the Low Countries, acting as Governor there after Leicester's recall. His prowess in the field is celebrated in the old English ballad of the "Brave Lord Willoughby," termed by Charles Kingsley "the finest ballad of its kind in the English language." In 1589 he was given the command of the army sent by Elizabeth to the aid of Henry of Navarre, and in recognition of his services this monarch presented him with a fine diamond, which is still in the possession of the family. Peregrine was succeeded by his son Robert, created Earl of Lindsey in 1626, who on petitioning Parliament was allowed to act as Lord Great Chamberlain of England in right of his mother, Mary de Vere, daughter of the Earl of Oxford, in whose family this office had been hereditary since the reign of Henry I. Lord Lindsey settled down in Lincolnshire, and devoted himself to the improvement of his property. At great cost he succeeded in draining 35,000 acres of the Lindsey Level, and induced farmers to erect buildings there and settle down to cultivate the land, when the agitation against the drainage of the fens, in which Oliver Cromwell, then member for Huntingdon, took so prominent a part, proved fatal to his schemes. The fen men suddenly broke in, destroying the buildings, killing the cattle, and breaking down the dykes. After the assassination of Buckingham,

THE GREAT DINING-ROOM.

Lord Lindsey was made Admiral of the Fleet, and on the outbreak of the Civil War was given command of the King's army—a command, according to Clarendon, "to which he was quite equall." He was shot in the thigh at Edgehill. Both he and his son Montagu were taken prisoners, and he succumbed to his wounds in a few hours. Montagu, the second Earl, was liberated, and commanded the King's Guard on several occasions, being wounded at the battle of Naseby. He attended the King to the last, and was one of the four peers who offered themselves to suffer in his stead as the counsellors who had advised the measures imputed to him as criminal. This magnanimous proposal only procured them the melancholy satisfaction of bearing the body of Charles I. to its last resting-place in St. George's Chapel, Windsor.

Robert, fourth Earl of Lindsey, was created Marquis of Lindsey in 1706 and Duke of Ancaster and Kesteven in 1715. He employed Sir John Vanbrugh to alter and enlarge the

CHIMNEY-PIECE IN GREAT DINING-ROOM.

KING JAMES'S DRAWING-ROOM.

house, and, according to the old plans, they proposed reconstructing the whole building. However, the entrance and the north front were all that were eventually done, and since these alterations the house has remained much as it was then left, presenting an interesting combination of the different periods of architecture. The Vanbrugh addition comprises the great hall, an imposing apartment in the classic style, with massive square columns supporting round arches, above which is a second arcade of similar character rising to the lofty roof. The floor is of stone, intersected with a design in black marble which was procured from quarries in the park. On the wall facing the entrance are frescoes of the sovereigns of England who made grants of land to the family of Willoughby, from William the Conqueror to George I., the then reigning monarch; and here hang the colours of the 87th Regiment of Foot, raised by Peregrine, third Duke of Ancaster, and commanded by his son Robert, fourth Duke, in the American War of Independence.

Handsome stairways, with balustrades of finely hammered ironwork, give access to the chapel in the north-western tower, which is also part of Vanbrugh's work, and contains some very fine plaster decorations, and to the eastern wing on the opposite side, where are situated the State apartments. The dining-room walls are hung with a magnificent set of tapestry, woven in Brussels towards the end of the seventeenth century. The ceiling was painted by Sir James Thornhill, and here are the State chairs used by George III., George IV., Queen Victoria, the Prince Consort, and the present King as Prince of Wales, in the House of Lords, these being perquisites appertaining to the office of Lord Great Chamberlain. In the first drawing-room is an interesting picture of James I., and the dress in which he is painted, together with the saddle on which he rode to his Coronation, are preserved at Grimsthorpe. Portraits of the two first Earls of Lindsey, and some fine pieces of Chippendale furniture, are also in this room. In the large central drawing-room and the smaller one leading out of it are portraits of Charles I. and his family by Van Dyck, and one of Mary Panton, wife of Peregrine, third Duke of Ancaster, who was Mistress of the Robes to Queen Charlotte, and who is painted by Hudson in a fancy dress, with a view of the old Rotunda at Ranelagh in the distance. There are also pictures of her husband and of the fifth Duke and his wife, all by Sir Joshua Reynolds, and an allegorical picture of Robert, fourth Duke of Ancaster, by Cosway,

as a knight in armour, with his sister, Lady Cholmondeley, as Fame crowning him with a wreath of laurels. The tables on which George IV and Queen Victoria signed their Coronation oaths, a Louis XV. clock out of the old House of Lords, a remarkably fine set of chairs of the same period upholstered in tapestry, and two beautiful marble mantel-pieces, are amongst some of the most notable features in these rooms.

The State bedroom lies at the end of these apartments, and beyond that again is a little room called the Birdcage, from its old Japanese paper and quaint decorations after Chippendale's Chinese manner. It is situated in the King John tower, and the vaulted roof remains both here and in the room beneath, with the old newel staircase. Chippendale's Chinese style has also been employed in a sitting-room in the western wing, called the Chinese Room, which has doors of beautiful old lacquer work. "Morning" and "Evening," by Hogarth, which hang in another sitting-room, called the Hunting Parlour, a picture of Benjamin by Zauberan, some interesting Holbeins, and a collection of curious sporting pictures by Stubbs, are only a few of the many other art treasures. Grimsthorpe also contains fine examples of English, Dutch, French, and Italian furniture, besides a large and varied collection of Sèvres, Chelsea, and Oriental china. The gold plate in the illustration consists of ewers and basins used at the Coronation banquets, which were the due of the Lord Great Chamberlain.

Lady Barbara Priscilla Bertie, whose portrait by Sir Joshua hangs in the third drawing-room, became Baroness Willoughby de Eresby in her own right on the death of her brother Robert, fourth Duke of Ancaster. On the death of her uncle Brownlow, the fifth Duke, in 1809, the dukedom became extinct, and the earldom of Lindsey passed to the nearest male heir, General Bertie of Uffington. This Baroness Willoughby married Sir Peter Burrell, and, in order to act as her deputy in the office of Lord Great Chamberlain, he was created a peer, and chose the title of Gwydyr, the name of his wife's estate in North Wales, which came into the family through the marriage of Mary Wynn, daughter and heiress of Sir Richard Wynn of Gwydyr, with Robert, first Duke of Ancaster. The first Lord Gwydyr acted as Deputy Lord Great Chamberlain at the trial of Warren Hastings in Westminster Hall, and the seals with which he sealed the passes are preserved at Grimsthorpe. Their son, Peter Robert, married, in 1807, the Hon. Clementina Sarah Drummond, daughter and heiress of James Lord Perth. He succeeded his father as the second Lord Gwydyr, but assumed the older title of Willoughby de Eresby on the death of his mother, Baroness Willoughby, in 1828. His only son, Alberic, dying unmarried in 1870, the title of Gwydyr passed to the nearest male heir, his first cousin, who is the present holder of the title, while the barony of Willoughby de Eresby was called out of abeyance in favour of his eldest sister, the widow of the first Lord Aveland. The present Earl of Ancaster is her son, and succeeded her in 1888 as the twenty-fifth holder of the title of Willoughby de Eresby, which dates back to the year 1313. In 1892 he was raised to the earldom of Ancaster.

SUTTON PLACE,

SURREY.

HALF encircled by the placid Wey, winding onward from Guildford towards Woking and Ripley, in Surrey, stands that very beautiful and interesting house, Sutton Place. The aspect of it carries us back at once to Tudor times. We are in the days when barbican and frowning battlement had fallen before the more peaceful influence of a later time, but when, in the mind of the country gentleman, something still was needful to keep the intruder parleying at the gate. It was comfortable to him even yet to look within upon an inclosed courtyard—legitimate descendant of the castle-garth—and to have a moat, or a ditch, or at least a strong gateway, without. The quadrangle has gone, for the side in which was the entrance gateway became ruinous towards the end of the eighteenth century; but the old weathered brick of the rest stands bravely in storm and sun. Old red brick, mellowed in tone, contrasting so well with the green things that clothe or neighbour it, has a charm all its own; and the house we describe derives a further loveliness from the fact that all its enrichments, and very many they are, are in material of lighter colour, a kind of terra-cotta, described by Aubrey as "Flanders brick," and said traditionally to have come from the Low Countries. The reader may conceive the charm of this building, both of hue and architecture.

Something must now be said of Sir Richard Weston, who built and dwelt at Sutton Place. Henry VIII. granted to him the Surrey estate, which had belonged beforetime to the Beauforts, about the year 1520. There was an older house in the park, standing a little to the north of the present structure, but it was not to the mind of the new possessor, who set about building a quadrangular structure in the taste of his time. Sir Richard Weston was the King's under-treasurer, while his brother, Sir William Weston, was the last prior of St. John of Jerusalem. The country people have curiously spoken of Sir Richard as having been the King's brewer, and would point to the vine leaves and grapes which surround his rebus in certain parts of the structure as branches of hops, indicative of his office.

The under-treasurer apparently did not destroy the older house without selecting from it the painted glass, with the rose en soleil of Edward IV., the crown in the hawthorn bush of Henry VII., and other badges, to insert in his new windows, where still some of them remain. His house was elaborate in its details, and the work in moulded brick is amongst the best in the country. The mullions and transoms are beautifully worked and well preserved, and the arched and cusped heads to the lights are most picturesque both without and within. The feature of a noble bay in the courtyard, which the Tudor architect always seized upon for the exercise of his skill, is here very charming indeed, and the enrichment of lozenges, elaborately moulded, over each range of windows, is unusual. In the interior these architectural features give their old-world character, and the sunlight falls through the fretted panes, and casts the golden glory of the ancient glass upon the floor. The rebus of the builder, "R. W.," with a tun adorned with vine leaves and grapes, occurs both in terra-cotta and glass. In short, the features of Sir Richard Weston's Tudor mansion are exceedingly good and interesting, and the grouping and effect of the whole structure are most charming. A particular device in glass, though it seems to be later than the builder's time, may be noticed here, because it illustrates one of the wise saws and instances of an early date. It depicts a rustic crossing a brook, with the necks of five goslings thrust through his belt. The scene is in Wither's "Emblems" (1635), where a lout goes forth to bring home the goslings, fears lest they should be drowned in crossing the water, and strangles them by pulling their necks under his girdle. Wither applies the lesson:

> "The best good turns that fools can do us
> Prove disadvantages unto us."

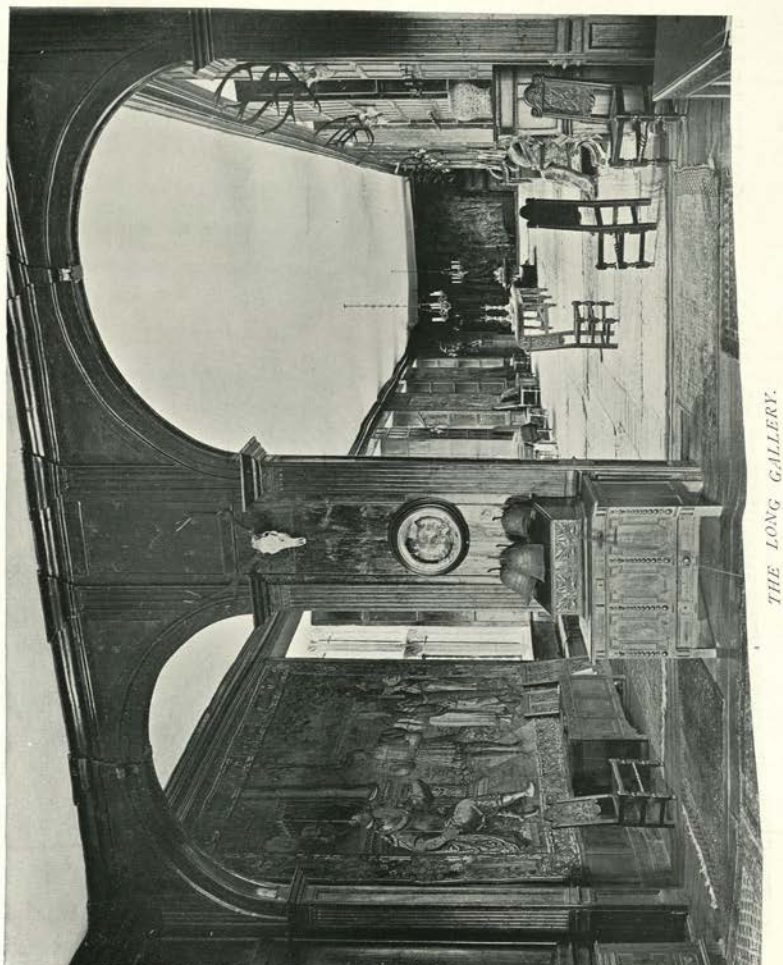
Dire disaster overtook a son of the builder of Sutton Place, Francis Weston, who, with Brereton, was a gentleman of the Privy Chamber to the monstrous, cruel King. How much or how little is true of the gross charges made against Anne Boleyn will never be known, but it is certain that Henry was tired of her, and that with her died her brother, Lord Rochford, Sir Henry Norris, Smeaton, the King's musician, Brereton, and Weston, all involved in her fate. Weston had stood high in Royal favour, and had often played shovel-board, dice, and other games with both King and Queen. In the terrible time of the accusation Anne doubted him more than the rest, fearing he would incriminate her; and upon the scaffold on Tower Hill he publicly

lamented his foolish resolve to give up his youth to pleasure and his age to repentance.

Nevertheless, Anne Boleyn's daughter did not regard the Westons with disfavour. She visited Sutton Place in 1591, in the course of her stately progress towards Chichester, and was entertained in the Long Gallery we depict. The gallery was a usual feature at the time in great houses—the long gallery at Haddon is perhaps as famous as any—and was a large apartment wherein lords and ladies trode those stately measures together. Elizabeth had scarcely left Sutton Place, when the Long Gallery took fire, and a great deal of woodwork was consumed. The high-piled logs had shed their cheery blaze,

THE GREAT HALL.

but the zeal of the servant-men at the coming of so august a visitor, or their carelessness in the excitement of the hour, laid open the mansion to disaster, and the gallery long remained in ruin. Early in the eighteenth century, however,



THE LONG GALLERY.

much was done in restoring and refitting the house, particularly on the south and east sides, where the gallery and ancient Chapel are.

The Westons died out in the direct line in 1782, but a gentleman of Herefordshire, John Webbe, Esq., who was connected with them distantly, assumed the name. They had done much for the development and agriculture of the neighbourhood. A later Sir Richard Weston, in the middle of the seventeenth century, was instrumental in rendering the Wey navigable up to Guildford. From the Low Countries he introduced the devices of locks, "tumbling bays," and flood-gates, and it was he, too, according to Aubrey, who brought "the first clover grass" into Surrey from the same countries. Upon the death of John Webbe Weston, Esq., the estate passed, by the marriage of his daughter, to W. T. Salvin, Esq., in whose family the ownership still remains.

At the end of the last century partial ruin had fallen upon Sutton Place, particularly on the gateway side of the quadrangle, which was altogether removed. The gateway had been an imposing part of the building, with a lofty, hexagonal turret at each angle. Happily the house is now in the hands of those who reverence and love it. Its old adornments are carefully preserved, and many of its venerable fittings remain. Extremely interesting is the old glass, with its shields of arms and its devices, in the glorious windows of the Great Hall, which has been referred to. It is a noble apartment, and there is great dignity in the vast extent of the wainscoted chamber. The ancient Chapel in the South Gallery is also a notable feature of the house.

Sutton Place has fallen upon good and seemly days. It is charming in itself, its internal adornments, its excellent panelling, interesting pictures, fine tapestry and furniture, and delightful in its surroundings of garden and wood upon that gentle elevation within the long sweep of the river Wey.

THE COURTYARD.

BRADFIELD, CULLOMPTON, DEVON.

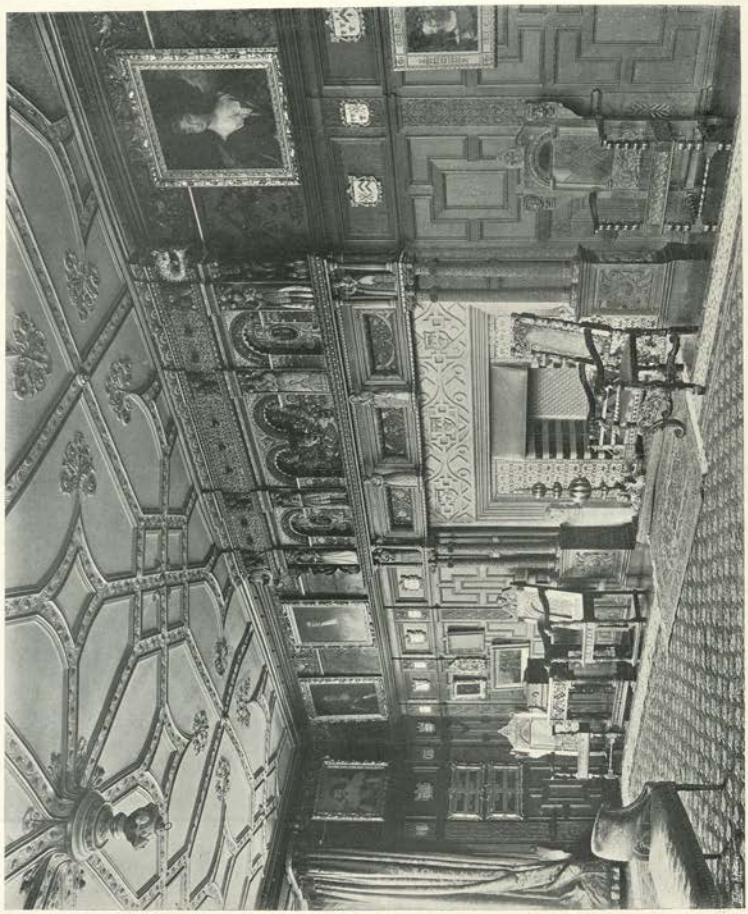
DEVONSHIRE, peculiarly rich in beautiful houses as it is, has, perhaps, no interiors that can match those at Bradfield, the seat of Sir William Hood Walrond. The house stands in a very beautiful country between the height of Black Down and the river Culm, sheltered in the hollow, and amid very winsome surroundings, on the left bank of the river.

There is something very gratifying to national pride in the knowledge that the Walronds belong to a considerable class of long-lineaged English gentlemen who have lived upon their ancestral acres for centuries. They came into possession of Bradfield, or, as it was then called, Bradfelle, apparently before the time of Henry III., and the original deed of conveyance by Fulke Paynel is still in existence. To Richard Walrond, the grantee, followed William, and then three Johns, after whom came two more Williams and three more Johns, and Humphreys and Henrys afterwards began to make their appearance, and so we come down to modern days. Various gentlemen of this many-linked chain married the heiresses of Stowford, Ufflet, Whitinge, and perhaps others.

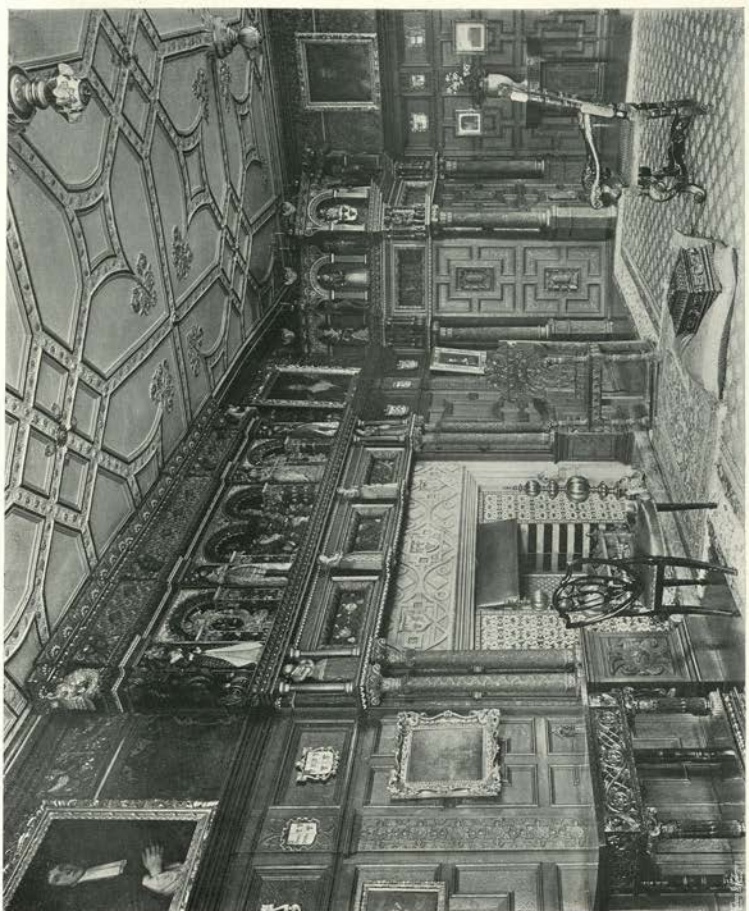
Bradfield has not had an eventful history. So far as records show, the storms of civil strife seem to have passed it by, and its possessors have lived the useful lives of country gentlemen from generation to generation, taking their part in local affairs, and in some of those events in which the men of Devon have been prominent. The earliest and almost the only notice of buildings at Bradfield in mediæval times is that John Walrond had a licence for his oratory there in May, 1332. He, doubtless, had his house also, but of that every trace has vanished. The position of the chapel may well have been on the north side of the existing house, between two large clipped yews, and this part of the ground still retains the name of the chapel yard.

The earlier parts of the existing building appear to go back to the beginning of the

THE PORCH.



THE DRAWING-ROOM.

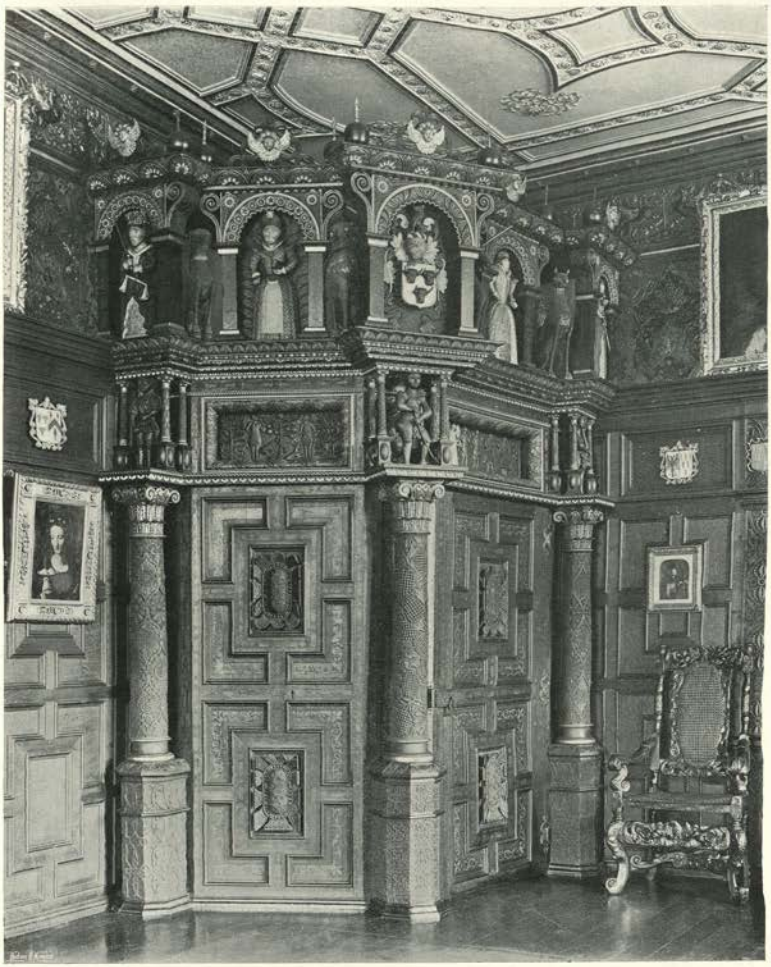


THE DRAWING-ROOM, WEST SIDE.

sixteenth century, the remainder or the structure having been erected probably in the reigns of Elizabeth and James I. The words "Vivat E. Rex" on the north wall may possibly record the completion of the second house at Bradfield, perhaps on the accession of Edward VI. The dates 1592 and 1604 are elsewhere to be seen in the edifice. The house owes nearly all its charm as a domestic structure to the late Sir John Walrond, who took it in hand about the year 1860, and, with the assistance of a good architect, very conscientiously and completely restored it. The house had fallen into some decay, and the south wall, being in a very dilapidated state, had to be rebuilt. The same was the case on the north side, and the opportunity was seized of effecting some alterations.

The hall, which has a singularly beautiful and remarkable interior, is the oldest part of the

THE HALL.



THE ANGLE DOOR IN THE DRAWING-ROOM.

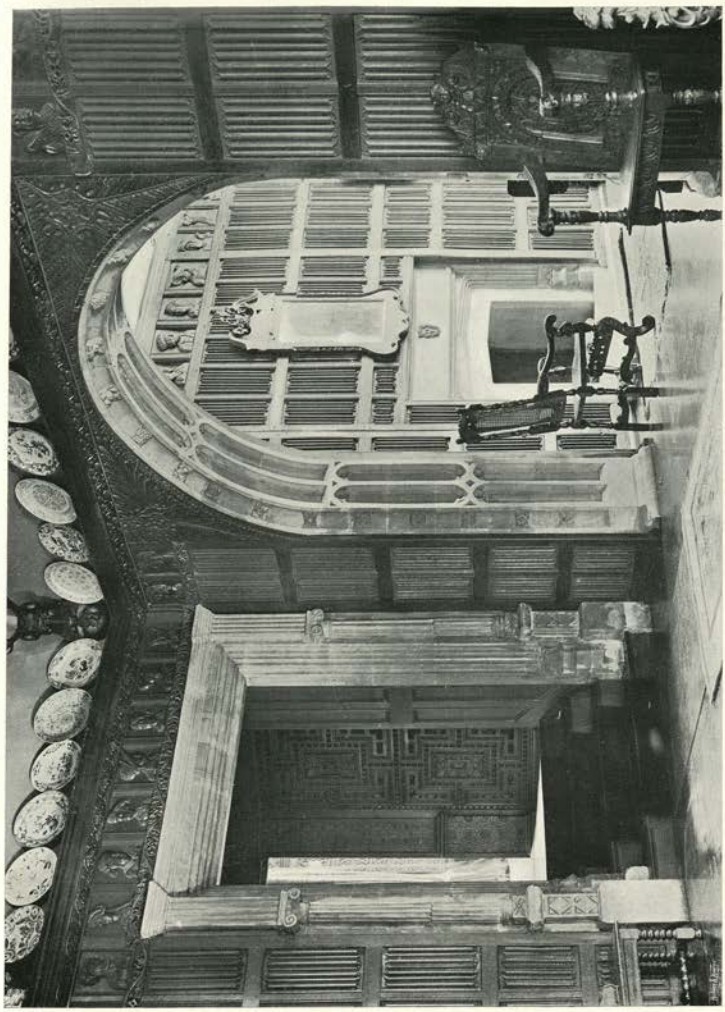
existing structure. When Sir John Walrond began his work, this splendid chamber was in rather a deplorable state, and the restoration led to some interesting discoveries. On the removal of the plastering which an uninstructed generation had placed upon the walls, jambs of former windows were found in the east wall, and it was discovered that there had been a window over the doorway. The grand old hammer-beam roof is the great feature, and it remains in its integrity, for, although new timbers were introduced where necessary, and decayed carvings replaced by new, the utmost care was taken to preserve everything that could safely be retained. Here are combined all the glories of a mediæval roof—fine hammer-beams with carved angels, a very deep and much-enriched cornice, tracery between the trusses, and carved pendants. A

fine roof of the same character is at Wear Gifford, near Torrington in the same county. Decayed as the roof was, none of it was taken down, it being raised *in situ* to the true level, masonry, thus providing a solid support to the roof. Every bit of the old wood that could be kept remains, and what could not be preserved has been reproduced. The panelling is of the

PANELLING IN THE DRAWING-ROOM.

and thoroughly repaired and strengthened. There was a fine mullioned window of eight lights in width on the east side, but this had been an insertion, and, at the restoration of the house, it was replaced by two windows, separated by folded linen pattern, and in the cornice are heads curiously carved. Classic features mark the later taste, the whole effect, however, being that of Tudor or even earlier times.

One quaint survival is a dog-gate, such as



THE SOUTH-EAST CORNER OF THE HALL.

CHIMNEY-PIECE IN THE DRAWING-ROOM.

was used in former times to prevent dogs going to the upper apartments. The minstrels' gallery is at the south end of the hall, adjacent to the old buttery and the kitchen, and there were curious openings between the buttery and the gallery, the use of which was not apparent, but it has been surmised that they were to enable refreshments to be handed up to the musicians. Two large angelic figures with scrolls are on the wall at the other end of the great apartment, where is the dais. The shields of arms painted upon the window jambs are similar to those which existed before the restoration, and, with the exception of the substitution of two windows for the great window of many lights on the east side, no changes were made. The restoration involved the removal of many coats of white paint, which an evil taste had applied

to the woodwork. This noble apartment is 44ft. long, and more than 21ft. wide. The pictures show how exquisite is its detail, and reproduce the charm which makes it peculiarly satisfying to the eye, with its true domestic and restful character.

A doorway from the dais leads into the magnificent drawing-room, which is 34ft. long by 20ft. wide, and has one of the most charming interiors that can be conceived. The ceiling is rich and elaborate in its panelling and adornment, and the finely moulded oak-work of the walls, and the exquisite and tasteful carving of the pilasters, will be noticed. The design is unusual, and the armorial enrichments add character to it. The mantel-piece is a splendid example of the quaint Elizabethan or Jacobean work. There are elaborated and freely-treated Corinthian shafts, supporting an entablature with panels, and figures standing between them. These are extremely curious. On the right is a female holding a goose by the neck; another figure is of a woman with a baby in her arms and a child standing by her knee; a third figure appears to be holding a lamb. All are quaint and odd, according to the spirit of the century in which they were produced. The upper range of panelling has also curious figures, and inlaid and enriched work under the archings. The upper part is painted in colours and with silver and gold, and the frieze is of fine Spanish leather. An extremely interesting feature of the drawing-room is the internal porch or lobby, which has enriched panelling, elaborate carving, quaint figures, and armorial achievements of the Walronds. This was once disfigured with white paint, but the work was tastefully restored, and is painted in various colours and silver and gold, the lower scroll part being inlaid. The effect of the enrichment and colours is very beautiful and harmonious, and the drawing-room makes a magnificent apartment, full of the character of the English domestic life of the seventeenth century.

At the other end of the hall, as has been said, were the buttery and kitchen, but in the restoration and adaptation of the house to modern means a change was effected. These offices occupied a large part of the south front, and it was decided, therefore, to build them afresh elsewhere in the house, and to create another family room. Moreover, the porch attached to the hall being inconvenient for the approach of carriages, it was considered desirable to make a new entrance here on the south side, and to relieve the flatness of this front of the mansion by adding bay windows in exact keeping with the structure. It is worthy of note that in the old kitchen, with its large fireplace and separate hatch, was an arrangement for turning the spits by water-power, a small stream being conducted close to the kitchen to work a diminutive water-wheel which set the spits in motion. Staircases at either end of the hall lead to the upper apartments, and on the north side was a small window at the level of the large gallery on the upper floor, the object being, as is supposed, to enable the ladies who had retired to ascertain what the gentlemen were doing below, and to witness the revels which took place in their absence.

From what has been said, it will be observed that Bradfield had the customary arrangement of a Tudor mansion. There was the great hall, of unusual magnificence, as the centre point of the house, with the lobby, minstrels' gallery, buttery, and kitchens on the one hand, and the dais at the other end giving access to the drawing-room and the private apartments. In very few English houses is such richness displayed as in the carvings and panellings, and the late Sir John Walrond and his architect did a splendid work in recovering this noble house from partial decay, and particularly in removing coats of paint and disfigurements which a period of bad taste had caused to be applied and introduced, while, on the other hand, with scrupulous care everything that was decayed was replaced. Our pictures will show that the chambers are hung with portraits of members of the Walrond family and their kindred and friends, and that their marriages are recorded in armorial achievements which are used with good effect decoratively. The colours are harmonious, and the whole effect is rich, good, and eminently beautiful.

OLD PLACE, LINDFIELD, SUSSEX.

THE subject of the following article is the interior design and decoration of Old Place, at Lindfield, in Sussex, and it is treated from the point of view of its origin and adornment. Mr. Kempe, its creator and owner, has for nearly thirty years devoted his trained hand and intellect to its building and decoration. The result represents, probably, the highest development of contemporary taste and skill in artistic design, subordinated to modern needs and requirements. No comfort or luxury is sacrificed to appearances, yet it would be difficult, indeed, to find a house of such calibre and consideration, so beautiful and so attractive to live in. It is a "Palace of Art," but one in touch with the realities of the best side of life, and of which the soul, unlike that of the builder of Tennyson's "Palace of Art," could never grow weary. Mr. Kempe's attainments in many branches of art are well known, but, like other craftsmen, he enrols many arts in his service, and in the interior of Old Place we see art in all forms, and all in due relation.

THE EAST GABLES.

When a house has been created, and adorned within and without, we may take it that the idea of the perfect whole takes almost final shape in the mind of its master before it finds expression in stone, wood, and brick without, and in tapestry, painted glass, and exquisite adornment within. The imagination which can project a fine idea into such work must spring from a mind well equipped with a practical knowledge of the arts, but it must be imagination of a high order in itself. We may, for a moment, indulge in a comparison between a "lordly dwelling-house" as projected by imagination alone, the imagination of Lord Tennyson when a young man, and the creation and growth of a real house as projected and carried out by the builder and owner of Old Place. The builder of the Palace of Art, rears it as a purely abstract creation. Standing on that "huge crag platform, smooth as burnished brass," it is detached from the world and its associations. That ideal builder has no "grace of congruity" with which to make his ideas fit in. The

isolation of the Palace is as complete as that of his soul would be if it could have its wish, and reign apart, a quiet king. There are no six centuries of Sussex village life adjoining it as they adjoin Old Place, no natural order from which the new and beautiful house is to arise in due time and place. So the four courts are reared with their dragon fountains, and the statues stand paired on the terraces, and cloisters and corridors rise, and the windows are filled with their slow flaming crimson fire, and the tapestries woven to represent all kinds of English scenes, as if they were a record of a lost country, and not part of a living one.

Passing from the palace of the imagination to the beautiful house of which we write, we shall find at once that its builder has not used his imagination to ignore historical facts and start on "bed rock," but to use the past and the real as the proper nucleus for the expansion of his ideas. An old house "set the note" for the new. It was a modest half-timbered home of a gentleman of good family, one of the Chaloners. It was not large, but dignified and well equipped and decorated, both within and without, and was built about the year 1590. The projecting bays, rising from the ground to the roof, and capped with gable ends and barge-boards, are repeated again and again in the outside design of the new and great house. Beautifully and effectively has this been done. The Chaloner house is intact. The hall, which had become a kitchen, is again a hall, forming one of the side entrances to the new house. The economy of space usual in these houses of the smaller landed gentry of the sixteenth century is still seen—the place where was the larder under the stairs, the cellar leading down from it. The old drawing-room scarcely needed repair. The Chaloners' mantel-piece, with its last echo of mediævalism in the arch and spandrels and coat of arms, its Renaissance mouldings and ornaments above, and the very handsome arcaded work in ancient oak above it, the panelled recess by the chimney, and the little secret cupboard—all these are kept as they were. So, too, above, are the two best bed-rooms of the Chaloner era. One, like the drawing-room, has a flat ceiled roof with oak beams, and a fine mantel-piece and panelling like those below. The other has an open roof, and the bay window, interrupted at the top, reappears

THE DRAWING-ROOM.

THE DIAL-ROOM.

THE ENTRANCE CHAMBER OF THE HOUSE OF THE CHALONERS.

in a small two-light window with two figures, inserted by the present owner, of "Adam and Eve," who give the name to the bedroom.

Leaving this ancient structure, and passing from what was good but modest in calibre in the days of Elizabeth, we see its development into something great and ennobled in existing times.

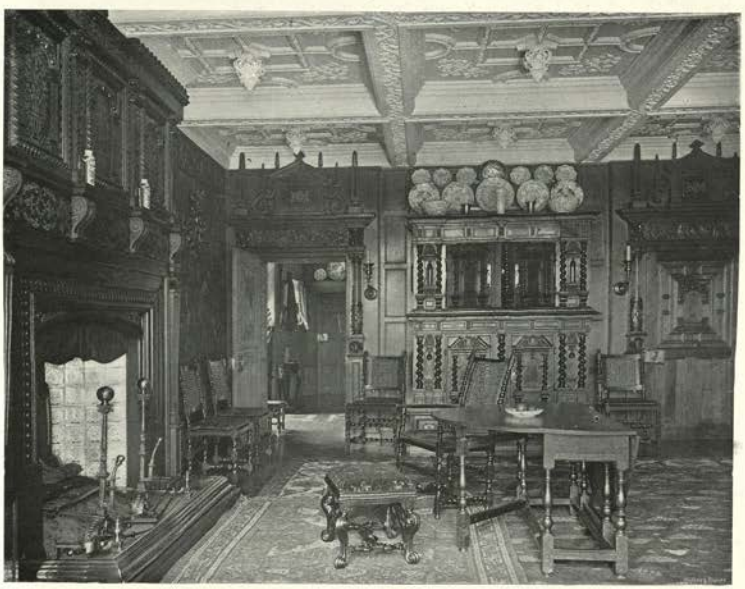
THE GREAT PARLOUR.

Design and decoration, plan and ornament, are here so combined that the visitor tends to take the first for granted and to linger more on the decorative treatment. From the left of the old place, right down the north side of the house, runs a service passage, itself a fine feature of the interior, and panelled with flat and rare panelling, some being carved in low relief with the emblems and crown of Charles V. of Spain. As an instance of the faithfulness with which the old has been respected while the new was added, we may mention that the extremity of this passage was a side kitchen of the old place. The pump, jacketed in livery of oak, stands there still against the wall. Crosswise through the new house runs the entrance, passing through this passage and out into the garden beyond through a porchway, the whole giving a series of four doorways, when all stand open, with garden and sundial seen through all. The entrance lobby or hall, panelled and "doored" with the finest workmanship in wood, but of a studied simplicity, leads through the usual screen into the great parlour, now so called, but it is, in fact, what would, in the days when houses of this kind and calibre were built, have been the great hall, where the master and the lady, the servants and retainers, met at meals and spent most of their spare time. Here we see such a room as it would, or might, have been in Elizabethan times, but far more highly decorated, far more comfortable, and more beautiful in detail, while not less fine in general design. It is a mediæval hall developed to its artistic conclusion. The finish of the wood, workmanship, and depth of the panels, the spare but effective use of inlaying, the reproduction on a magnificent scale in the mantel-piece of the moulding and decoration of the mantel-piece in the old house, the bright sheen of the many-candled hanging lamps—these are some of the "points" to be noted.

The furniture in each room is subsidiary to the general effect, but the "pieces" are all of exceptional interest and first-class design. Southern Germany has contributed largely to the furnishing of many rooms; while the East—still the unchanging East in regard to beauty in textile fabrics—contributes the carpeting, not the least important seat of colour. People speak of the fine workmanship of old times. But where, in any ancient English home, even if

designed by Wren and carved under the eye of Gibbons, would you find woodwork better done than this, made, under Mr. Kempe's own direction, by the men trained to carry out his ideas? As we truly believe, in none.

The bookroom, the dining-room, and the drawing-room form a series of equal but varied beauty onwards through the house. The first is among the most attractive of the many smaller chambers. The distinguishing lofty bay window lights it, and to gain in brightness and cheerfulness the panelling and book-shelves are in flat design, with a flat cresting of English Renaissance, and the oak left light. Most choice volumes adorn these shelves—the Nuremburg Chronicle, in its original binding, among ranks of other fine folios and quartos in all the solemn livery of leather, gold, and vellum. From this room onwards, and indeed throughout the house, the square bay windows are alike one of the best features in the design, and perhaps the most splendid contribution to the ornament of each chamber. They are alike in form, and with rectangular clear glass set in leaden frames. But in the lights blaze those jewels of stained glass, magnificent in colour, beautiful and appropriate in design, of which Mr. Kempe is such a master. The bookroom window is devoted to family alliances, heraldic and personal, as such memorials should be. The escutcheons and mantlings are of fine design, but the colours cannot be described. So in the dining-room, one of the most completely satisfactory rooms of all, is a window of Friendship. In its lights are set the arms of the old friends of the host and designer and the honoured guests at his table. The escutcheons are hung on wreathed columns, "with power to add to their number" on many columns still unadorned. There is a subtle grace in the tribute thus paid to friendship, in this insertion of something so personal as the armorial bearings of another in the fabric of the house. Among the shields are those of Lord Wolseley, of Mr. Bodley, the famous architect, of the Archbishop of York, of Lord Halifax, and other frequent guests, and beneath is the motto, "Parvula non parvæ pignora amicitiæ." The ancient hangings on the walls of this fine room are of a green tint, against which large silver sconces shine, and foliage tapestry scarcely distinguishable from ancient examples, but recently woven in the looms of France, testifies to the skill of the modern weaver when working under the educating influences of the student in ancient art.



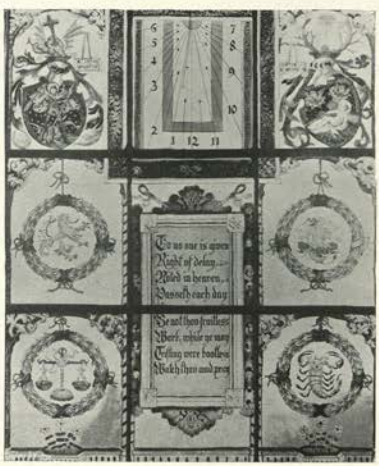
THE DINING-ROOM.

The drawing-room has a highly-decorated ceiling, the roses being embossed in gold on a green ground. Here, too, is an exquisite

window, in softer colours than in the other large chambers. The circles represent couplets from Sir Walter Scott's stanza, "In peace Love tunes the shepherd's reed," etc., with delicately-painted historical scenes representing all the varied triumphs of Cupid, as history and romance tell the tale of conquest.

The upstairs chambers are no less carefully considered than those below. Not only the bed-rooms, but the beds, are such as might have been looked for in the palaces of the seventeenth century. Readers of Mr. Law's "History of Hampton Court" will remember the magnificence of the beds owned by the Tudors, and the detail in which their hangings and furniture were recorded in the Royal account books. Without imitating these inventories, it must be owned that the sight of perfect and comfortable beds of the seventeenth century, with the original posts and pillars and much the same curtains and coverlets as were then in use, is a pleasant surprise in a bedroom. Here, too, is more of the exquisite glass painting in the windows: sundials on the panes telling the hours, and posies and arabesques like gems.

The dial-room, here shown, is matched in beauty by many others. Much point is given by the presence of innumerable treasures of bric-a-brac, fine china, paintings, furniture, and metal-work. But of these the reader will gather a more complete idea from the pictures of the interior which accompany this article. The house is set, be it remembered, with its back to an ancient high road, at the top of the long and picturesque street of the village of Lindfield. The church is hard by, and in front stretch fine formal gardens, with avenues of yew and clipped limes, sundials, fountains, and grass walks, in keeping with the present dimensions and character of the house.



A WINDOW IN THE DIAL-ROOM.

WILTON HOUSE,

SALISBURY.

THERE is very much in the history, character, and stately beauty of Wilton House to commend it to the attention and admiration of Englishmen. Its associations are interwoven with the lives of the famous, it is in itself a wonderful architectural creation, its noble apartments contain many masterpieces of great sculptors and painters, and it is surrounded by gardens surpassingly beautiful. Its interests are therefore many-sided. In the long line of its possessors, distinction has alighted on almost every one; they have been men equally famous in the court and the field, and even still more do they hold a large place in the intellectual history of the country. We are privileged to enter some of the princely chambers, there to survey the beauties flowing from the liberal hands of these successive Earls of Pembroke.

THE COLONNADE ROOM.

We do not forget that the house is in a real sense the vesture of the man; that its character springs from his individuality, and thus that it is the reflection of the personalities of those who have dwelt therein. It would be unpardonable, therefore, to forget the Herberts, Earls of Pembroke—the architect-earls and *cognoscenti*—who reared and adorned the structure we depict. Sir William Herbert, first Earl of Pembroke, Aubrey's "mad young fighting fellow," who married the sister of Catherine Parr, had received from Henry VIII. the grant of the late Abbey of Wilton, and in his house there entertained Edward VI., in 1552. He showed a certain dexterity in politics beyond his associates, for, having been concerned with Northumberland in the plot in favour of Lady Jane Grey, he was with the Lord Mayor when Mary was proclaimed in Cheapside. When

THE DOUBLE CUBE ROOM.

she was dead he hastened to Hatfield and was at Elizabeth's first council. A man of strong personality and great power was this creator of Wilton House. Of his building there, the east front, much altered, alone remains, together with the elaborate porch traditionally associated with Holbein, and now standing by itself in the grounds of the house. Improvements were effected by the second Earl, a man of high attainments, whose third wife, the sister of Sir Philip Sidney, is commemorated in the famous epitaph assigned to Ben Jonson, but really by William Brown :

> "Sidney's sister, Pembroke's mother!
> Death, ere thou hast slain another,
> Wise, and fair, and good as she,
> Time shall throw a dart at thee!"

A CHIMNEY-PIECE IN THE DOUBLE CUBE ROOM.

It was this great lady's son who rose to such eminence in his time—"the Hamlet of Charles's Court," as the late Dr. S. R. Gardiner calls him—and who became a new Mecænas in his patronage of men of letters. Shakespeare,

SOUTH DOOR IN THE DOUBLE CUBE ROOM.

Massinger, Jonson, Donne, and many more gained by his favour. Inigo Jones is said to have visited Italy at his expense. The Earl and his brother were "the incomparable pair of brethren" to whom the Shakespeare first folio was dedicated. In the autumn of 1603 the Court was for two months installed at Wilton House, owing to the prevalence of plague in London, and Shakespeare and his company performed there on December 2nd in that year. The Earl delighted in the company of men of letters, and his son Philip, who succeeded as fourth Earl, was in many ways like him. He stood high in the favour of Charles I., who, says Aubrey, "did love Wilton above all places." The King visited Wilton every summer before the Civil War, and was greatly interested in the building operations which were going on there. We have the authority of Aubrey for saying that, at the suggestion of Charles, the garden front of the house was rebuilt on an enlarged scale in 1633. The King wished the Earl to employ Inigo Jones, but that great architect was at the time busily occupied in the works at Greenwich, and "recommended it to an ingenious architect, M. Solomon de

THE CORNER ROOM.

THE SINGLE CUBE ROOM.

Caux, a Gascoigne, who performed it very well."

The south side of the house was burnt about the year 1647, and was rebuilt from the design of Inigo Jones, under the superintendence of John Webb, who married his niece. It is probable that Jones was not himself much at Wilton at the time, but there can be no doubt that the designs were from his hand, and on that ground Wilton House is a particularly interesting example of domestic architecture. The stables were also designed by him, and Evelyn, who visited the place in 1654, said that they were well ordered and "yielded a graceful front, by reason of the walks of lime trees, with the court and fountains of the stable, adorned with Cæsars' heads."

The fourth Earl of Pembroke was a great collector, and works of Titian and Giorgione adorned his walls, but the fifth Earl, who, like his father, sided with the Parliament, sold many of the books and pictures. Successive owners have

since added very much to the beauty and attraction of the place. The eighth Earl, a man of exalted taste and learning, was a collector of statuary, while his successor, who has been spoken of as the architect-earl, and inherited his father's taste as a virtuoso, was esteemed by Horace Walpole as "a second Inigo Jones."

It is not surprising, therefore, that the house presents considerable evidences of being an alteration and recasting of an older structure. The particular front—the south—designed by Jones is 188ft. long and contains in all seven rooms, of which the Double Cube Room, occupying the centre of the front, and so-called because its dimensions are 60ft. by 30ft., stands out pre-eminently as the work of the celebrated architect. It was specially designed to receive the famous Van Dycks which still adorn its walls. The harmony of the proportions and the richness and beauty of the architectural ornamentation are very impressive. On one side are three lofty windows, while the other three walls were panelled expressly to receive the Van Dycks, and it must be admitted that the framework is worthy of the pictures. The white walls with the gilded enrichment, throw into relief the glorious works which hang upon them, and the dark hues of the domed ceiling, which has an architectural design by Signor Tommaso, and panels taken from the legend of Perseus, have an excellent character, although some of its features seem too large for perfect unity of effect. The most famous Van Dyck contains portraits of Philip Earl of Pembroke and his Countess, and of eight members of their family. The picture of the three children of Charles I., which hangs over the mantel-piece, is a beautiful work. The room has also an admirable Charles I. in armour, Henrietta Maria, the Duchess of Richmond and her dwarf, Mr. Gibson, Philip Earl of Pembroke and Penelope his wife, and several other splendid works.

Another notable room in the suite is the Corner Room, with a splendid architectural mantel, over which is enframed a fine portrait of Prince Rupert by Honthorst. The perfection of the classic architecture and glorious pictures has a wonderful effect in this delightful chamber. The Colonnade Room, with its long line of fluted Ionic columns, and its grand architectural character and delicate colouring, is entitled to much admiration. The walls are white with gilded enrichments, and the clever union of the mantel design with the main entablature will be noticed. Many fine pictures are here, including a notable Rubens and a remarkable Parmegiano. Not less noteworthy is the Single Cube Room, although inferior in design.

Changes have been made in these rooms from time to time, and not all their features can be ascribed either to Inigo Jones or to Webb. Some of our pictures illustrate the work which Wyatt executed at Wilton House. In the centre of the house is the reconstructed courtyard, which he planned with much skill, although the Gothic cloisters belong to a period before the Gothic revival, and when the spirit of mediæval architecture had not penetrated the character of design afresh. The vaulted corridors here contain a glorious collection of marbles of value and interest —many of them brought together by the eighth Earl, and including some from the collection of Thomas Earl of Arundel, and the Giustiniani and Mazarin collections.

THE EAST CLOISTER.

LEVENS HALL,

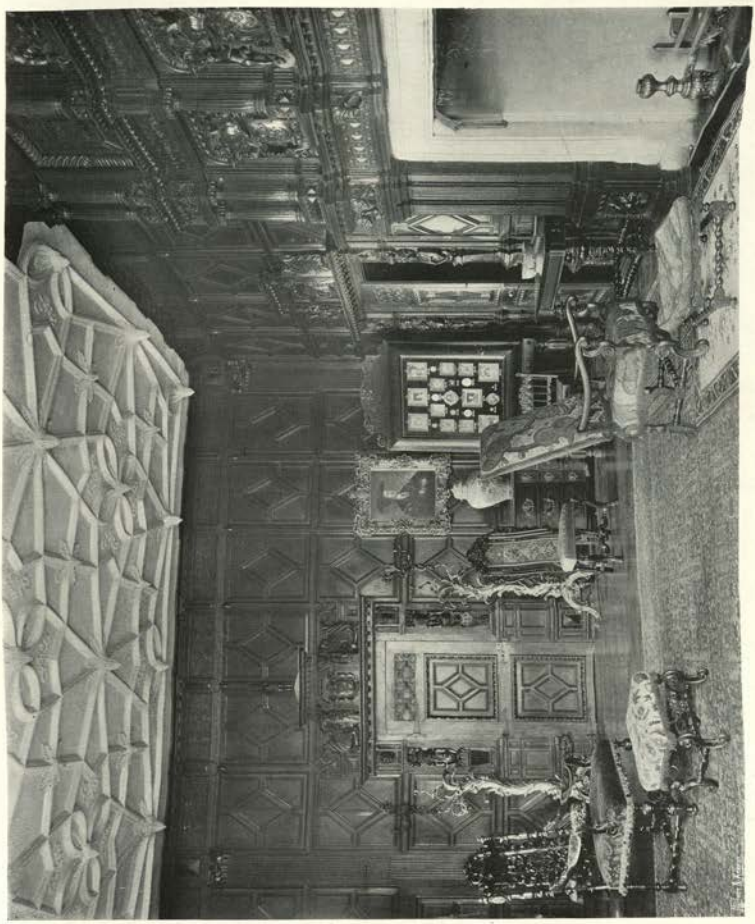
WESTMORLAND.

FEW old English homes present a more perfect specimen of the style of Elizabethan and Jacobean interior decoration than does Levens Hall. Beginning as a border pele tower of the early part of the fourteenth century, Levens was transformed into the present stately mansion during the reign of Elizabeth. The exterior of the house as approached from the north is remarkable for its extreme simplicity as compared with the wealth of decoration that has been lavished on the interior. With the exception of some additions of the eighteenth century, this work remains to the present day in perfect preservation, and as one of the most perfect specimens of interior decoration in the country ought certainly to be carefully cherished.

The earliest possessors of Levens of whom there is any definite record were the Redman family, one of whom, Henry de Redman, bought the manor of Levens from Ketel, third Baron of Kendal, in 1188. Under a glass case in the small drawing-room, which is one of the subjects of our illustrations, may still be seen the original deed of purchase, together with another under the seal of Richard I., exempting the owner of Levens from the payment of nutgeld. For 300 years the Redmans held unbroken possession. Several members of the family represented Westmorland in Parliament, the earliest of whom was Simon Redman of Levens, Knight of the Shire in 1312. At a later date, Richard, son of Sir Matthew de Redman, who himself had been a member of Parliament, and had served in Spain and France under John of Gaunt, was Speaker of the short

THE SCREEN IN THE HALL, NORTH-EAST END.

THE HALL, SOUTH-EAST CORNER.



THE DRAWING-ROOM.

Parliament which met in 1415 to vote the money for Agincourt. This Richard was a man of some importance. He married the co-heiress of a moiety of the Barony of Aldborough and Harewood. His arms, which may be seen in the Speaker's house at Westminster, and which till lately could be traced in some old embroidery in the hall at Levens, were: Gules, a chevron argent, between three cushions ermine.

At the end of the fifteenth century Edward de Redman, who in 1482 was found by inquisition to hold the Manor of Levens of William Parr as of the Barony of Kendal, sold his entire Westmorland property to Alan Bellingham, a

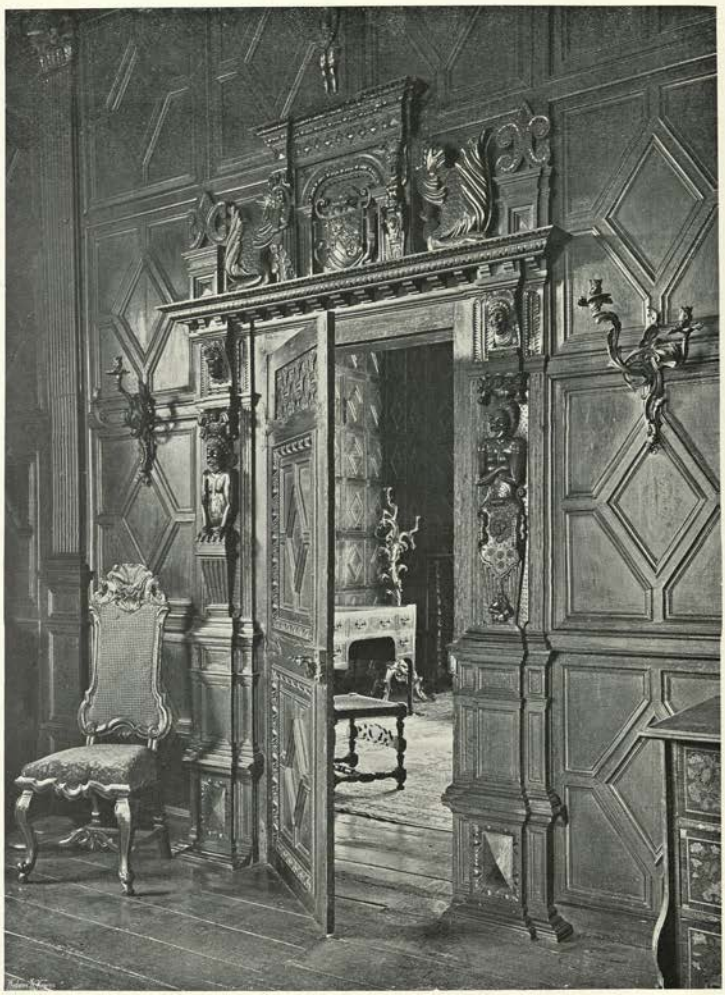
THE DINING-ROOM, SOUTH END.

possessor of considerable estates in Westmorland and Northumberland. This Alan was Treasurer of Berwick and Deputy Warden of the Marches. In the year 1546 he received from Henry VIII. a grant of the Lumley Fee, which constituted a fourth part of the Barony of Kendal. This still remains in the possession of the owners of Levens, the remaining three-fourths belonging to the Lowther property. His character is described in the scroll round one of the coats of arms in the north window of the large drawing-room:

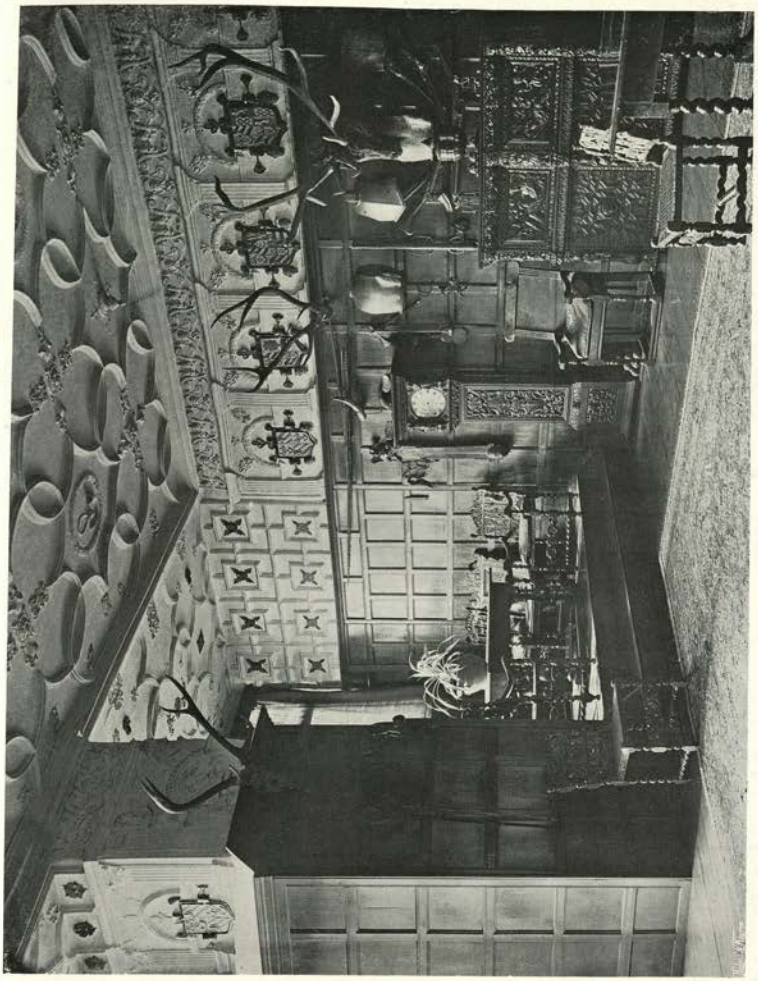
"Amicus Amico Alanus
Belliger Belligero Bellinghamus."

Some thirty years later his great-grandson, Sir James Bellingham, succeeded to the old house; he was a man of considerable wealth and importance, and was knighted by James I. at Durham in 1603. Correspondence exists between him and Lord Scrope, Warden of the Marches, on the subject of how they were to restrain the lawlessness of the Graham family on the borders, Sir James, no doubt, little thinking that one of those very Grahams of Netherby was eventually to take the place at Levens of the last of the Bellinghams of Westmorland. To this Sir James it was that Levens owed its transformation from a Border tower and hall to a richly decorated Elizabethan mansion. The present hall, of which the outer walls are the same as those of the old hall built by the Redmans, was certainly panelled and decorated by him, if not altogether made. That the old hall had gone up to the roof can be seen by an examination of the timbers still remaining, many of which are roughly shaped in the style of the old open-roofed halls of early England. The remains of the dais, a feature of the baronial and manorial halls of the period, are in the recess of the north window. This room is panelled for about three-quarters of its height, the oak being in perfect preservation and of beautiful grain. Above the panelling is an elaborate plaster frieze, on which are various Bellingham coats of arms. Over the fireplace are the arms of Elizabeth, while at the west

FIREPLACE IN THE SMALL DINING-ROOM.



THE TWO DRAWING-ROOMS.



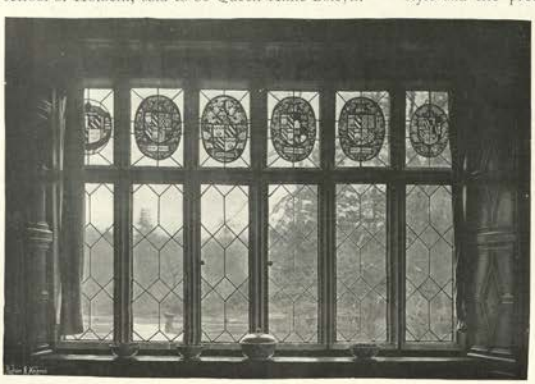
THE DAIS IN THE HALL.

end of the room is a solid piece of panelling with arms and supporters of the quaintest character, and the date 1610. A fine piece of tapestry of unusual size hangs over the entrance to the curious little chapel, and the large staircase of nearly a century later, which ascends from the east side of the hall to some rooms overhead, all of which are completely panelled in old oak or decorated with Spanish leather. One of these rooms is celebrated as having been occupied by Bishop Ken, a constant visitor in later times at Levens. Some of the Bellingham pistols and other arms with dates and initials, together with the breastplates of the armed retainers, who might be called for by the Warden of the Marches, hang round the walls.

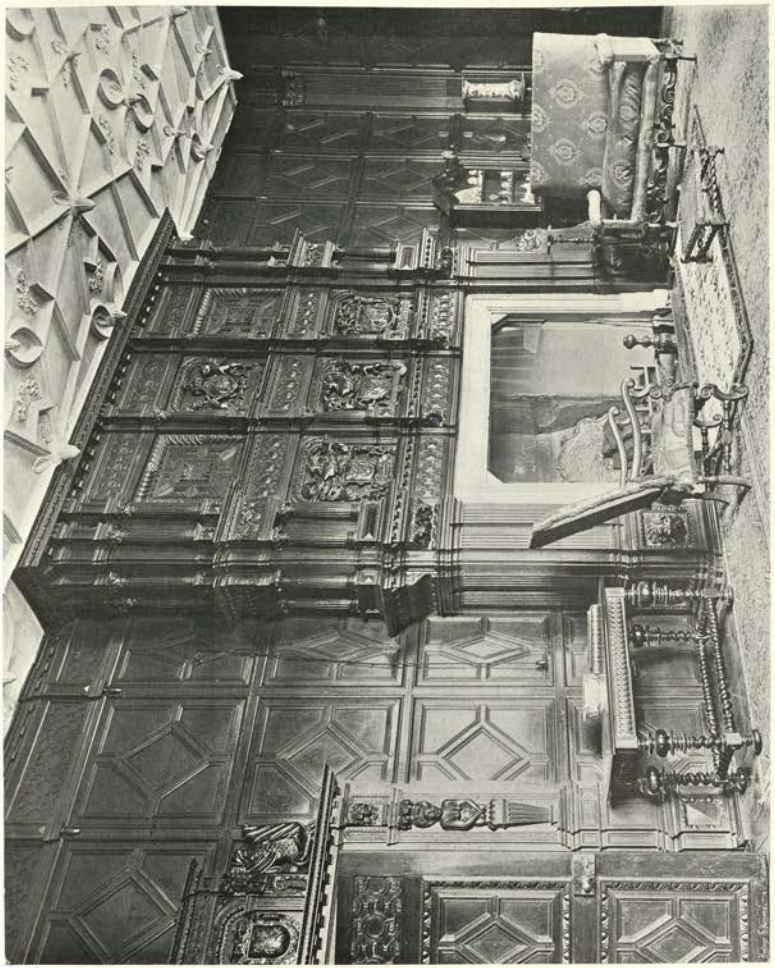
THE DINING-ROOM CHIMNEY-PIECE.

The north drawing-room, which, together with the smaller room adjoining it to the south, opens out from the east side of the hall, is built over the arched basement of the old pele tower of the thirteenth century. A magnificent carved oak chimney-piece, with Bellingham arms and the date 1690, is the principal feature of this room, which is entirely panelled with a large diamond pattern, while the inner drawing-room to the south has a much smaller pattern of the same sort, and another massive carved chimney-piece of the same date. In the latter room is a beautiful picture by Hoppner, of Lady Mary Bagot, while in the larger room there is, besides the valuable collection of miniatures shown in our illustration, an extremely pretty picture of the school of Holbein, said to be Queen Anne Boleyn. The stained glass in the windows of both rooms consists of coats of the arms of the Bellingham family and their connections, in excellent preservation; and amongst the many curiosities and artistic treasures in these rooms may be noticed two charters connected with Levens of 1172 and 1190, which have been mentioned, the latter with the seal of Richard I. attached and re-indorsed after Richard's return from captivity, a letter of Mme. de Pompadour's, James II.'s private accounts, the clasp of Napoleon's cloak, taken at Waterloo, and some fine Sèvres china, with portraits of Napoleon and his generals hunting, which belonged to the Duke of Wellington. The furniture throughout these rooms is entirely in keeping with the surroundings, and much of the carved work is very fine.

Perhaps the most perfect in its Elizabethan style and the prettiest room in the house is the dining-room on the west side of the hall. This chamber is partly panelled and partly covered with a very richly-coloured Spanish leather; in the old inventories of the eighteenth century it is designated the "Gilt Parlour," no doubt from this gilded leather. The picture shown in our illustration of this room is one of Henry VII., by Mabuse, which was reproduced in the catalogue of the Tudor Exhibition a few years ago. The rich inlay and carving over the mantelpiece are of great interest, and have the appearance of the work of yesterday, though the centre panel tells



A WINDOW IN THE DRAWING-ROOM.



THE DRAWING-ROOM FIREPLACE.

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its own tale, and depicts the arms and initials of Sir James and Agnes Bellingham, with the date 1586. On the ceiling are the red rose of the Tudors, the fleur de lys, and the Bellingham crest, in plaster-work. This room remains in exactly the state in which Sir James Bellingham left it, with the exception of one window, which is a later insertion.

The last of the Bellinghams of Levens was Alan, who represented Westmorland from 1681 to 1685. He sold his whole estate to Colonel James Graham, or Grahme, as he spelt it, a younger brother of Sir Richard Graham of Netherby, who was created Viscount Preston, and was sentenced to death for high treason a few years later. This Alan is described by a contemporary historian as an "ingenious but unhappy young man, who consumed a vast estate."

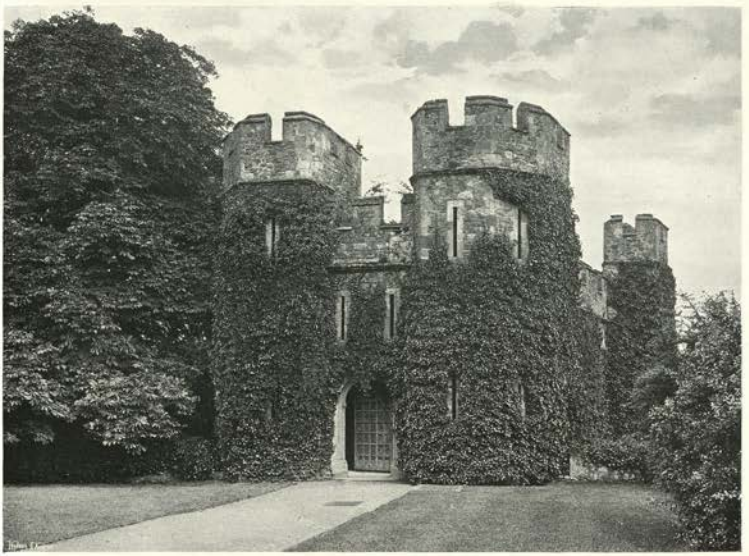
Colonel Graham was keeper of the privy purse to James II., and one of his most trusted servants; he had previously held the same office for the Duchess of York, who had been Mary of Modena. The Colonel accompanied King James in his flight to Rochester, and a most interesting paper remains at Levens, endorsed by Grahme "The King's reasons for leaving," in which is set forth at some length in the King's own handwriting his reasons for leaving the country. Together with this is a letter from Sir Stephen Fox to Mrs. Grahme describing the flight. The Colonel's picture by Lely, and that of his wife, Dorothy Howard, Maid of Honour to Queen Catherine of Braganza, hang in the south drawing-room. Horace Walpole describes him as a fashionable man in his day and noted for his dry humour. He was a staunch Jacobite, and Levens appears to have been in his day a centre of treasonable plottings. A large mass of correspondence, much of which is in cypher, the keys to which are luckily preserved, remains in the house, including letters from the Duke of Hamilton, Bolingbroke, Godolphin, Ken, Atterbury, Kettlewall, etc. In spite of his Jacobite proclivities, Graham was returned at first for Appleby, and later for the county in every Parliament from 1702 to 1722. He made considerable alterations at Levens, his principal work being the large staircase leading out of the hall, and the extension and improvement of the gardens. His only living child and heiress married her first cousin, Henry Howard, fourth Earl of Berkshire, who succeeded him at Levens in 1722. The Earl's eldest son, Lord Andover, was killed while out hunting, and his widow lived at Levens till she was succeeded by her only surviving daughter and heiress, who married Richard Bagot, a son of Sir Walter Bagot of Blithfield, brother of the first Lord Bagot, who assumed the name of Howard, and brought this fine old house into the family of the present owner, Colonel Josceline Bagot, who is one of the M.P.'s for Westmorland, as have been various owners of Levens in every century since 1315.

DUNSTER CASTLE,

SOMERSET.

THE ancient and picturesque village of Dunster, in Somerset, and the venerable castle which has looked over it for ages from the hill, constitute together one of the most interesting scenes which we could find in all the West of England. Here one of the most powerful comrades of the Conqueror, William de Moion, established himself, and became one of the greatest landowners in the West. His castle is mentioned in the Exchequer Domesday, and he is recorded to have held sixty-eight manors in Somerset, Devon, Dorset, and Wilts. His son William was one of the great nobles who espoused the cause of Queen Matilda, and in the "Gesta Stephani," which came from a hostile pen, it is recorded that he placed knights and foot soldiers in his impregnable stronghold by the seashore, whence he issued to roam over the country, "sweeping it as with a whirlwind." After him came many other great men of his house, some of whom played a large part in our baronial history.

The castle of Dunster is of high antiquity, but the oldest existing part, so far as can be known, appears to date from about the time of Reginald de Moion, who died in 1257. The great entrance gateway, the series of projecting, semi-circular towers, and the thick curtain wall which connects them, probably are the work of this Reginald. It is not easy to say, however, why the lower ward of the Norman castle required rebuilding so soon. Reginald was succeeded by his grandson John, after whom, in regular descent, followed other Johns. One was an active warrior under Edward I., and greatly distinguished himself in the wars in Flanders and Scotland, and sat in



THE UPPER GATE OF THE KEEP.

Parliament as a peer of the realm. Then another John inherited the estate, and was a valiant soldier against the Scots and in the wars of Edward III., standing high in that monarch's favour, and being one of the original Knights of the Garter in 1350. He married Joan, the daughter of Sir Bartholomew de Burghersh, a lady of great note in the fortunes of Dunster, since, at her death, it passed to other hands.

A PORTION OF THE STAIRWAY.

Her husband's will is rather brief, and ominously refers to creditors in London. Perhaps the fortunes of war and the too generous hands of his ancestors had shorn him of some of his prosperity; but he made dispositions, since he left no sons, to secure the estate for life to his widow.

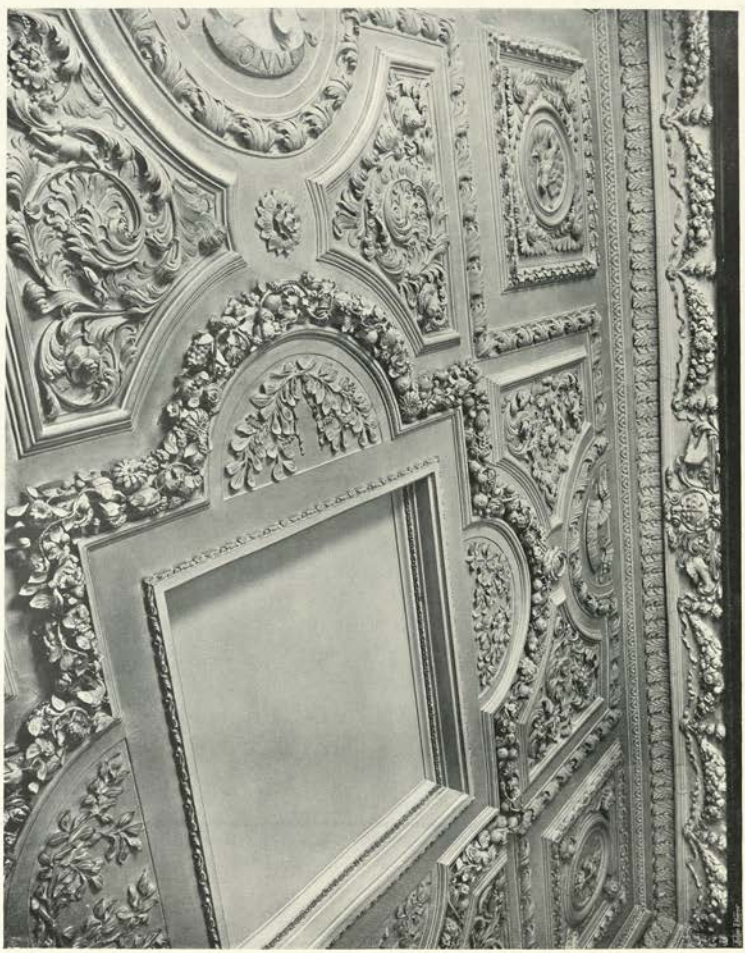
The remainder was secured after her death to Lady Elizabeth Luttrell, a dame of high degree, and the price paid was 500 marks, being equivalent to £3,333 6s. 8d. The original receipt which she gave for this money is now the most interesting document preserved by Mr. Luttrell at Dunster Castle. The family of Luttrell, which thus came into possession of Dunster, claims descent from one Geoffrey, who was concerned in the rebellion of John during his brother's reign, and was reinstated in his Lincolnshire estates when the truculent king came to the throne. The husband of the noble lady who bought Dunster was Sir Andrew Luttrell of East Quantockshead, nine miles from Dunster, and she was the daughter of that great peer, Hugh Earl of Devon, and the widow of Sir John de Vere.

Sir Andrew Luttrell's son was Sir Hugh, a man of great worth, honourably employed by three successive kings. He supported the House of Lancaster, was Lieutenant of Calais, and Ambassador to the Duke of Burgundy. He succeeded to Dunster on the death of Lady Joan de Mohun, but his possession was disputed by the Mohun heiresses, who held that the lady had no right to dispose of it. A great dispute followed, ending in a long law-suit, which resulted in favour of Sir Hugh. He went to France with Henry V., and was Governor of Harfleur. Afterwards appointed Seneschal of Normandy, he lived long abroad, while his son John directed affairs at Dunster.

Although he was often absent from Dunster, much work was done at the castle in his time. In 1417 masons were summoned from Bridgewater to advise about rebuilding the hall, and two years later part of the walls of the hall and castle was pulled down, and a new building was begun near by. This work was no doubt the gate-house, now spanning the approach from the north-west, which some have assigned to the time of Richard II., and others, with as little warrant, to that of Henry VIII. Sir Hugh's accounts mention an upper and a lower castle. The former was generally known as "le Dongeon,"

THE STAIRWAY.

and had a chapel, a kitchen, and at least one tower, while in the lower ward near the gate-house stood the hall, the second chapel, Dame Hawys's tower, a tower over the entrance, with a portcullis and gatekeeper's room, the lord's room, the constable's room, storehouses, stables, etc. Sir Hugh was in 1428 succeeded by Sir John, who strengthened the gate-house by building the two buttresses on the north side; and then came Sir James, who was knighted for his prowess on the Lancastrian side at the battle of Wakefield, and was mortally wounded in the second battle of St. Albans. Upon the success of the House of York misfortune shrouded the Luttrells, whose possessions were forfeited to the Crown, and were held by the Earls of Pembroke for a time. But the tide turned with the victory of Bosworth,



THE CEILING OF THE DINING-ROOM.

and the old possessors came into their own again.

It is possible that the keep had fallen into decay in the sixteenth century, and perhaps the buildings of the lower ward were not thought suitable for the residence of a gentleman of the time, for Andrew Luttrell, who succeeded in 1521, preferred to live at East Quantockshead. His son John, a soldier of note, who fought in the battle of Pinkie, is represented, apparently allegorically, in a curious painting by Lucas de Heere, dated 1550, preserved at Dunster. He is depicted wading through the waves to the shore, while a war-ship in the offing, struck by lightning, is being abandoned by her crew, and a female figure receives him, holding in her hand a sprig of olive or bay.

We must now hasten on to the Civil Wars, when Mr. George Luttrell held his castle for the Parliament, but surrendered it on the failure of the Marquis of Hertford to establish himself in the neighbourhood. The castle was then garrisoned for the King, and Colonel Francis Wyndham was the governor. Prince Charles, afterwards Charles II., visited the place, and slept in the room bearing his name. When the tide turned in 1645, Dunster was the only place in Somerset held for the King, and it was not surrendered until after it had stood a close siege of 160 days, its fall ending the struggle in the county.

We shall not pursue the history of ancient Dunster further. Let us, however, note with great gratification that it has not since passed from the heirs of its old possessors. The west front was erected about 1589 by Mr. George Luttrell, on the level of the upper platform. The present owner has converted the upper storeys into one large room 46ft. long. The adaptation of the fortress to modern requirements was carried out at the beginning of the seventeenth century, to which time plaster ceilings, mantel-pieces, and various doors and windows are attributed. Mr. Francis Luttrell added the elaborate and most beautiful moulded plaster ceilings of the staircase and dining-room. In the richness and fine effect of the decorative fruit, bird, and other adornments, this work is not surpassed in England. The glorious pierced carving of the staircase balustrade, with its floral vases, panels, and sculptured mouldings, is certainly the work of the best craftsmen of the time.

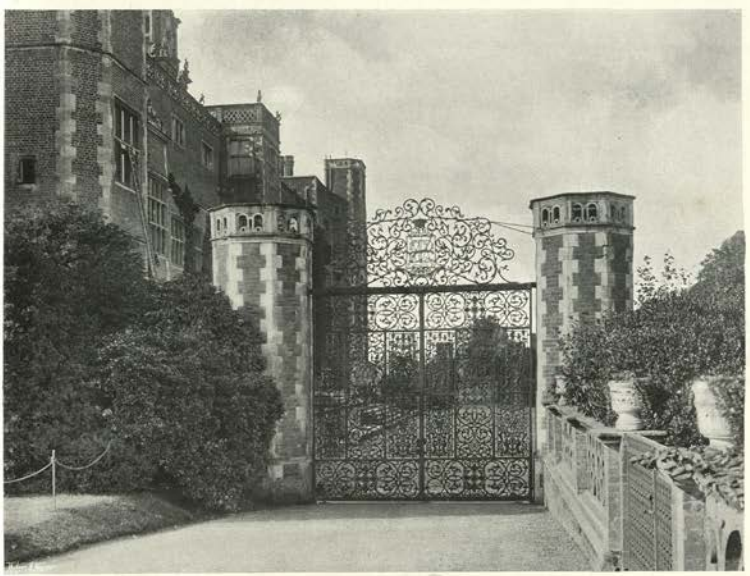
The castle continued as fitted by Mr. Francis Luttrell up to a recent date, but great changes and improvements have been effected by the present proprietor from designs by the late Mr. Salvin. The north tower of the principal front was replaced by a larger turret stair, the porch was rebuilt on a greater scale, and the edifice was raised in many parts. A lofty tower was erected on the south front, on the site of an incongruous chapel built in 1720. The hall was enlarged by throwing rooms into it, and the whole house was converted into a splendid and convenient residence. The ancient keep of the Moions having perished, the lofty Tor has now a bowling green upon its summit. The interior of the castle is very interesting throughout. The hall has a richly-embossed ceiling with pendents, and the elaborately-carved balustrade to the great staircase has been alluded to. Prince Charles's room has many old features, and a mantel dated 1620. The house is also rich in old portraits, some of them by eminent masters. The *corâmi* of painted leather, probably Venetian, but perhaps Spanish, representing the history of Antony and Cleopatra, are extremely curious and interesting.

About the castle are spread radiant gardens and glorious woodlands, and it is a delight to ascend to the bowling green on the summit of the wooded Tor to look out over the lovely country around. There are enchanting walks through shady paths in the woods, with a glimpse sometimes of the stream, and the sound of a water-mill, and then, on the lawn, a bugle horn will awake a triple echo, as if to summon the dead Moions and the old Luttrells from their sleep.

HATFIELD HOUSE, HERTFORDSHIRE.

THAT adroit statesman, the great Lord Burghley, who fills so ample a page in the annals of Tudor times, gave up the leisure of his well-filled life to the beautifying of his fine house at Theobalds. It was a goodly dwelling and a rich, invested with all those charms which were dear to the hearts of the Tudor Englishman, and surrounded by stately gardens very much to the mind of their creator. When James I. came South to take possession of that throne which right and fortune had given him, he found many things that took his fancy, and Theobalds among them. Some say, indeed, that it was his Queen who set her affections upon Lord Burghley's house. Sir Robert Cecil, younger son of the great statesman, who was raised by James to the earldom of Salisbury, had come into possession of Theobalds, and feeling, doubtless, that the wish of the Sovereign was equivalent to a command, readily accepted the offer that was made to him. It was that he should surrender Theobalds in exchange for Hatfield, which was no mean place, nor in any way undesirable. The astute Secretary—"my little beagle," James called him, the "pigmy," "little man," or elf, as he has been styled—is said by some to have made a very good bargain. It would appear that he received in exchange more than double the value of Theobalds, and yet had the art to persuade the King and Queen that he had done them a considerable favour. It was in May, 1603, that James became enamoured of Theobalds, and, when the transfer had been made, the building of the new Hatfield began.

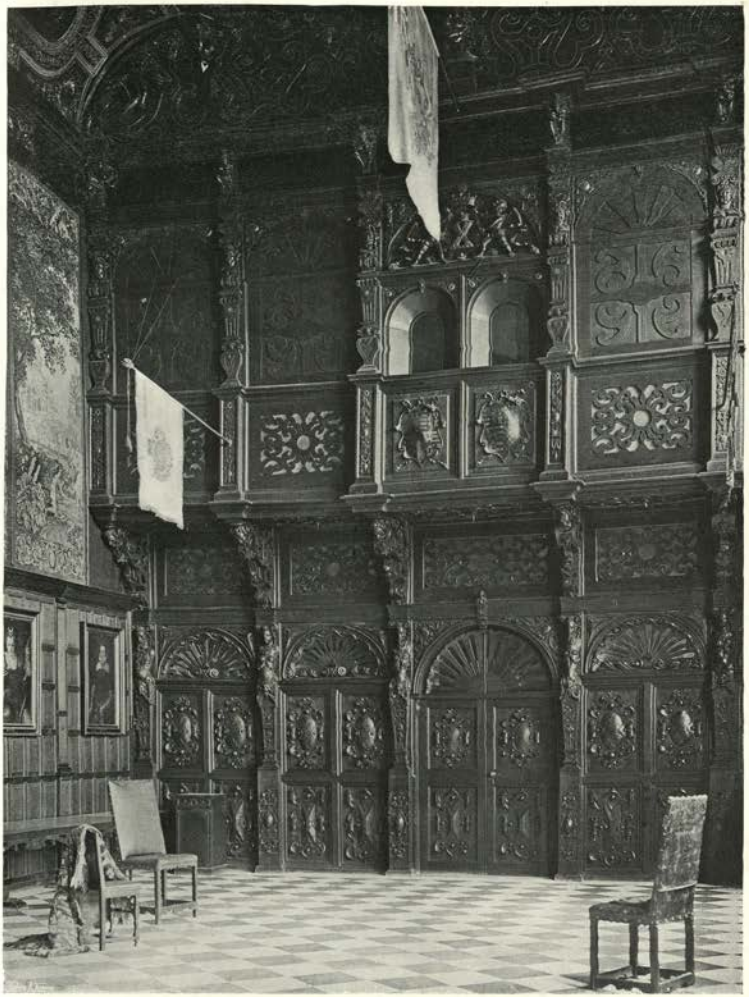
Bishop's Hatfield, or Cecil's Hatfield, as the Lord Treasurer would have called it, had been a possession and residence of the Bishops



THE EAST GATEWAY ON THE NORTH FRONT.

of Ely, but Henry VIII., in a way that was common with him, had converted it to his own uses, and it became a residence of Prince Edward, who, indeed, was living there when news was brought of his father's death. The Earl of Hertford with a train of nobles came to escort him to the metropolis, and thereafter Princess Elizabeth made it her customary abode. She removed to Hatfield Place in 1555, and was placed under the charge of Sir Thomas Pope. There were professors for her education, and she employed herself in playing on the lute or the virginal, in embroidering with gold and silver, or in reading Greek and translating Latin. Sir Thomas Pope was all for blending recreation with serious employment, and at Shrovetide, in

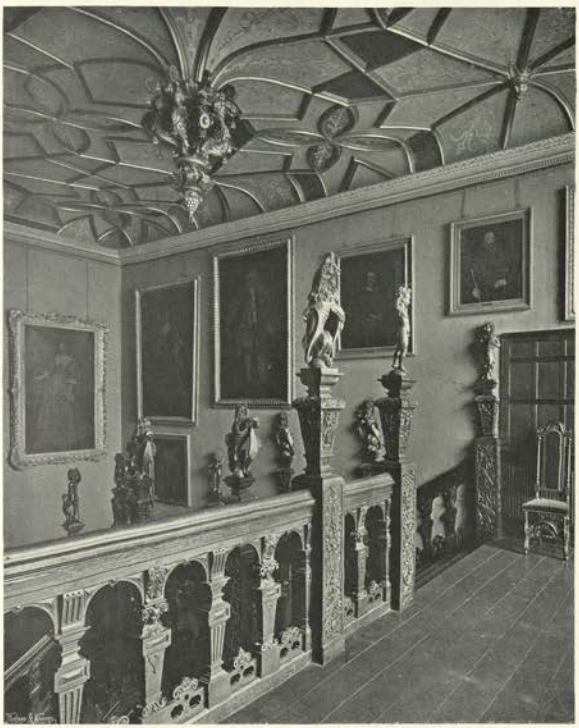
THE MARBLE HALL, EAST END.



THE WEST SCREEN OF THE MARBLE HALL.

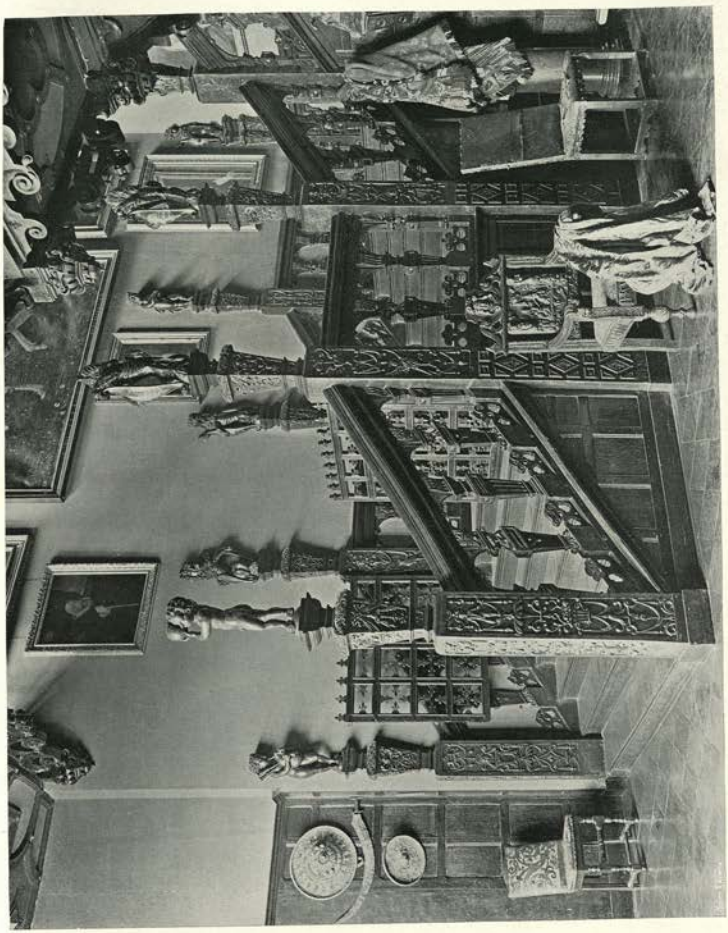
1556, he organised a great masque for her entertainment, with pageants "marvellously furnished," and the play of "Holophernes." But Queen Mary greatly misliked what she described as "these folliries," and so they came to an end. It is stated that Elizabeth, on a dark day in November, was seated beneath an oak—now shorn of its splendour, but still putting forth its green, and of which Queen Victoria is said to have brought away the last acorn—when news was brought to her of Mary's death. The leading men in the country immediately gathered about her, and, with Cecil as her principal secretary, she held her first Privy Council at Hatfield, and three days afterwards set out for London with 1,000 gentlemen for her escort.

Lord Salisbury's magnificent house is not that in which Elizabeth dwelt. Some part of the old palace, however, still remains, and is carefully preserved, the central gateway now serving as the strangers' entrance to Hatfield House and park. Robert Cecil, like his father, and like most great men of the time, was a splendid builder. Some say that in his new Hatfield he was his own architect. Others have ascribed the building to the famous John Thorpe, and it is certainly in Thorpe's style, but is not named in the list of his buildings in his book of plans. Cecil, no doubt, cast regretful looks upon Theobalds. Indeed, he told Sir Robert Lake that he "borrowed one day's retreat from London" to visit it. But he immediately set out to build the Hatfield which still stands, and in order to do so demolished three sides of the old quadrangle. It has been pointed out that, when Cecil built, Sir Thomas Lucy had already erected Charlecote, which presents interesting analogies to Hatfield, that Leicester had added his "lodgings" to Kenilworth, that Sir John Thynne was engaged upon Longleat, and that the great house of Audley End was building. The work went on energetically, and the impressive majesty of the structure, its lofty grandeur, and the richness of its windows and adornments, and, not least, the fine grouping of its parts, giving rich play of light and shade, place Hatfield among the most notable of all the great mansions of that very remarkable time.



THE GRAND STAIRWAY DESCENT.

The finest of English craftsmen, brick-carvers from Flanders, inlayers and plaster-workers from Florence and Venice, were engaged in the work, while Cecil earned something of the ill-will of his neighbours by enclosing a part of Hatfield Chase. Early in 1610 very substantial progress had been made, and a woodworker named Janivere, from France or Flanders, was engaged upon the wainscoting, chimney-pieces, and other woodwork, which still are chiefest among the internal beauties of Hatfield House. There is noble panelling, and the friezes, mouldings, and strap-work patterns are very rich, while the embellishments, especially of the staircase, are not surpassed anywhere in England. It is interesting to know that the house was built for what would appear to be a comparatively small sum. Of course, the change in the purchasing power of money explains the fact. From accounts still preserved we learn that the expenditure was £7,631 11s. 3d., and some of the particulars are very interesting, since they throw some light upon the value of fine handicraft at the time. "Item, for cuttinge of 48 stone lyons, which stande in the openworke of masonrye about the house, for 11 tafferils more, for the carving of the pew heads in the chappell, the stone pedestalls in the openworke before the house, the chimney-piece in the upper chappell, and the Corinthian heads which stand



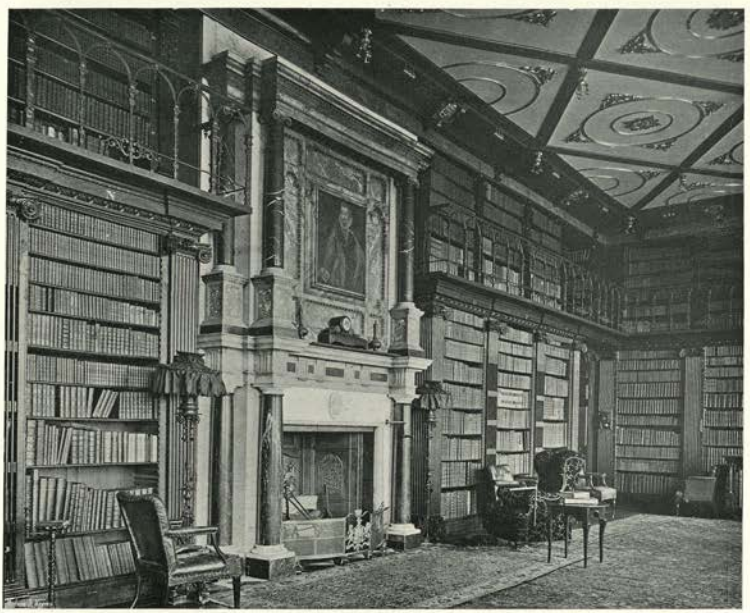
THE GRAND STAIRWAY ASCENT.

THE FOOT OF THE GRAND STAIRWAY.

on the top of the stayre case, on the northe side of the house, all which comes to £130 14s. 2d."

Before we enter the house, it will be desirable to say something of its external character. Its plan is a parallelogram, 280ft. long by 70ft. wide on its south or principal front, with two wings, each projecting 100ft. and 80ft. wide, thus forming a hollow quadrangle. At the end of the noble avenue the visitor enters through admirable iron gates between lofty brick piers, the smaller portals on either side being in a very unusual framework of perforated brickwork, taking the form of quatrefoils. Through these gates the enclosed garden or forecourt is reached, with the magnificent façade of the house in front. The great central block is very noble, and has the character of the Italian Renaissance, freely and richly treated. There is a grand arcade on the ground level, its frontage being divided by fluted pilasters, with arabesque panelling, and the arches closed with perforated screens of stone, whose apertures are filled with glass. These enclose that long corridor known as the armoury, which is adorned with magnificent tapestry and has a grand strap-work ceiling. Upon its walls are fine pieces of sixteenth century armour, and there are armour-clad figures holding cressets on either side.

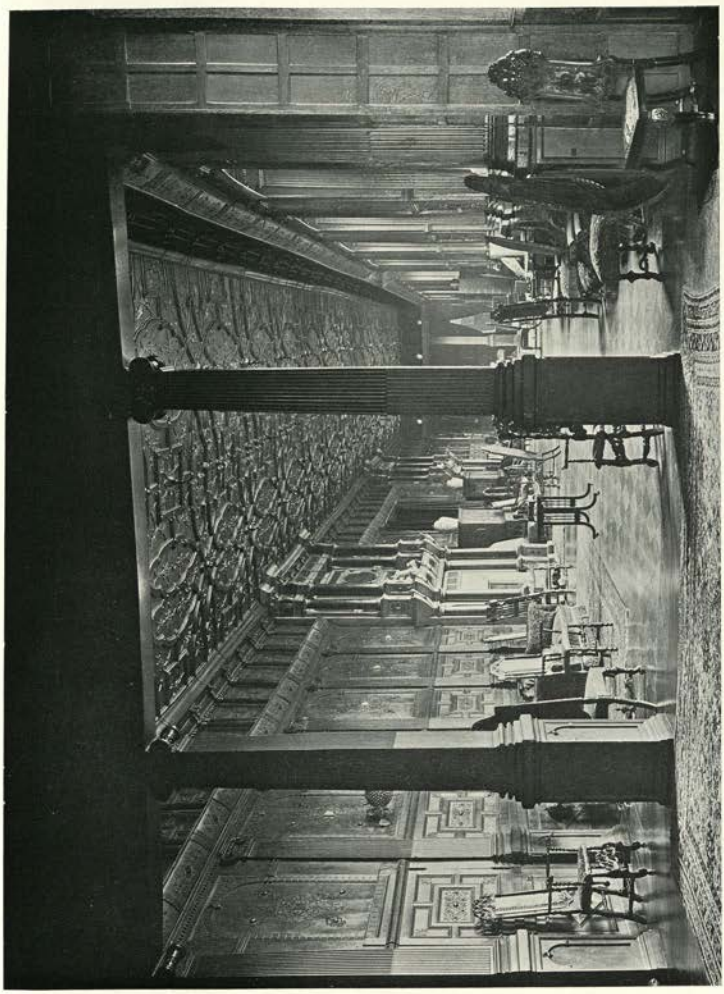
But to return to the exterior, above the arcade the pilasters run up, and there are beautiful windows, which light the Long Gallery, while above are gables of Flemish character, behind the perforated cresting. In the midst of this façade is the great porch, which has Doric, Ionic, and Corinthian columns in its three stages, and bears the date 1611, with the Cecil arms. The turrets with cupolas terminating the many-windowed wings of the house have all the Tudor character, and there are glorious bays, rising tier after tier, which have a noble effect both without and within. The usual entrance to the house is on the north front, which also is singularly attractive. It is plainer in character than the south front, and its chief charm is in the fine colour of its brickwork, with stone facings, and in the magnificence of its windows and porch. On every side, indeed, the house has like attractions, and none can gainsay that it is one of the finest of such houses in the land.



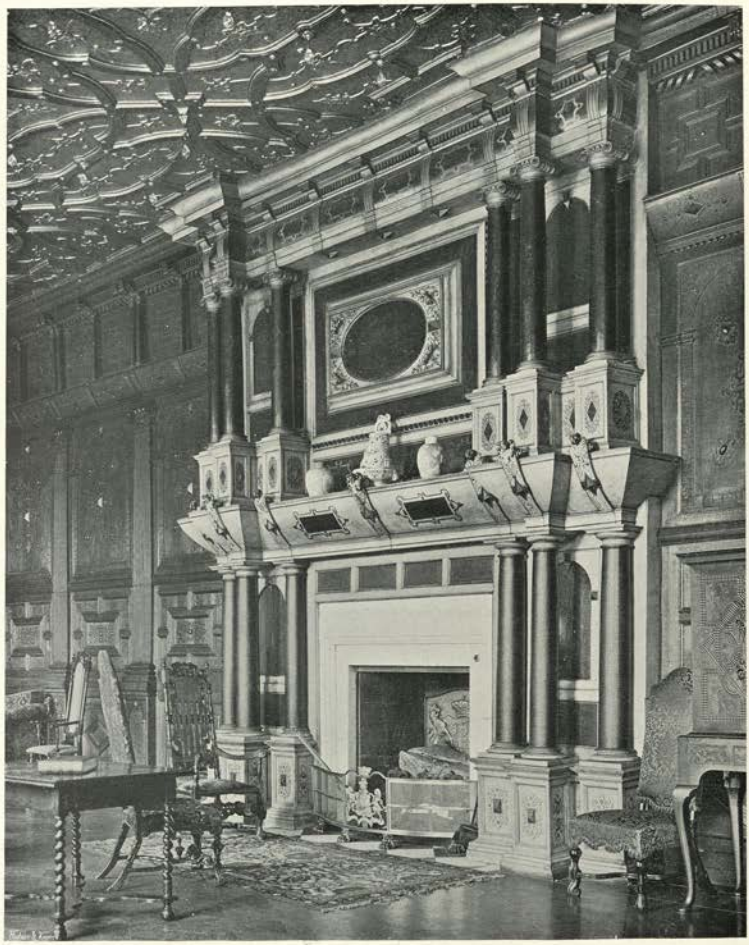
THE LIBRARY.

Sir Robert Cecil, the builder of Hatfield, did not live to witness the completion of his work. He was looking on, peopling his new house in imagination with the friends of his choice, and welcoming the Royal and the great at his portals, when Death touched him on the shoulder, and it was his son, William Cecil, Earl of Salisbury, who saw the full rounding of his hopes.

THE CLOISTER OR ARMOURY.



THE LONG GALLERY, LOOKING EAST.



A CHIMNEY-PIECE IN THE LONG GALLERY.

How the house was built has been related, and what is its architectural character has been described. It belongs to that period of our history in which the full sunlight was welcomed into English abodes. The great windows bespeak the new spirit in the land. The older Englishman had lived more retired. The necessities of defence, the need of setting a strong barrier against the unwelcome stranger, the protection of moat and wall, the narrow loopholes, the steep-angled embrasures, the machicolated gateway and portcullis, had all given a somewhat forbidding aspect to the mediæval mansion. It was grand and imposing in its strength, and within was as beautiful as the old worker could make it, with carvings, tapestries, and hangings. Where that old worker excelled was in lavishing his reverent skill upon some tabernacle in stone, and when he depicted the human form, it was as an angel hymning the celestial praises, or a saint with up-raised eyes, or a mail-clad warrior sleeping his last sleep undisturbed. There failed in the house

of his creation the more ample charm that came with Renaissance and Tudor days, as we see it exemplified at Hatfield. It was not only that the times were more settled. The vast movement of thought, the restless spirit of enquiry, which gave us the art of printing, and sent men out to explore and evangelise, or it might be to pillage, the world, broke down many an old ideal. Austerity had vanished from palace and city. Dante, outcast and an exile from his beloved Florence, was the type of what had gone, and Petrarch and Boccaccio were the exemplars of the neo-Paganism which had come.

All which may seem to have little relationship to Hatfield House, but the relationship was intimate none the less. Without the interchange of thought between Italy and the rest of the world, we should not have found the features that distinguish the Marquess of Salisbury's noble abode. The influence of the Italian Renaissance is found there, mostly externally in the southern façade, but in the chimney-pieces and pilasters

THE SUMMER DRAWING-ROOM.

within a classic character is given to the work also. The state rooms are, indeed, magnificent and imposing, and have probably no rivals in the land. The Marble Hall is very splendid. Spacious and lofty, it has a great coved and enriched ceiling, divided into panels by elaborately-worked ribs, and adorned with the heads of the Cæsars, and with much labour of the brush. The noble chamber is amply lighted by a great oriel at the upper end, and by three fine windows on the south side. At the lower end is a glorious carved screen, massive in its character, and extremely rich in its work. The features are such as specially characterise Elizabethan art, and the panels and strap-like patterns, and the enrichments of pillars, brackets, and finals, are extremely good. The doorway in the middle of the screen is of particularly excellent work. The walls are wainscoted with oak, and there is a very fine gallery on the east side, with the Cecil arms boldly carved. Here the minstrels assembled to discourse sweet music to the guests gathered below. War-worn flags hang from the gallery, with their touch of human and national interest, some of them being relics of the Great War and of the Grande Armée.

The Marble Hall leads to the Grand Staircase, with its five landings, its wicket-gates to prevent the dogs from ascending, its massive carved balusters, its naked figures, its heraldic lions, its splendid carvings, and its pictures by Zucchero, Van Dyck, Lely, Kneller, Beechey, and others. The staircase brings us to the Long Gallery, that characteristic apartment of the great houses of the time, wherein the gallant gentlemen and gay ladies of Elizabethan society walked through the stately minuet and enjoyed many diversions of the times. The Long Gallery at Hatfield is of unusual proportions, being 163ft. long by 20ft. wide and 16ft. high. Fluted Ionic pillars divide it into three sections, and the magnificent carved panelling is enframed between pilasters of the same, while the two grand fireplaces, with overhanging mantels, are notable architectural works, executed in lovely materials, the marbles being richly inlaid. The gallery has a flat fret ceiling of very complex pattern, and the floor is of dark oak. The furniture here is all very good, and quite typical of the time, without a single jarring note.

THE DINING-ROOM CHIMNEY-PIECE.

King James's Room, or the Great Chamber, is at the east end of the gallery, and is a superb apartment, 59ft. by 27ft., very lofty, gorgeous in carving, gold, and colour, and lighted by three tall bay windows. The great feature of the chamber is the grand chimney-piece, which is 12ft. wide, and of coloured marbles, the supports

being Doric columns of black marble. Between two such columns, and in a round-arched niche in the second tier, stands a life-size bronze statue of James I. in royal robes. Here are silver dogs for the fire, richly

the Emperor to the late Marquess of Salisbury.

At the west end of the Long Gallery, corresponding with King James's Room, is the Library, which is a very fine chamber, famous

THE MARBLE HALL, SOUTH SIDE.

worked panelling, and a glorious ceiling. The family portraits are extremely interesting and of great merit, and a fine picture of the German Emperor in naval uniform is a comparatively recent addition, presented by

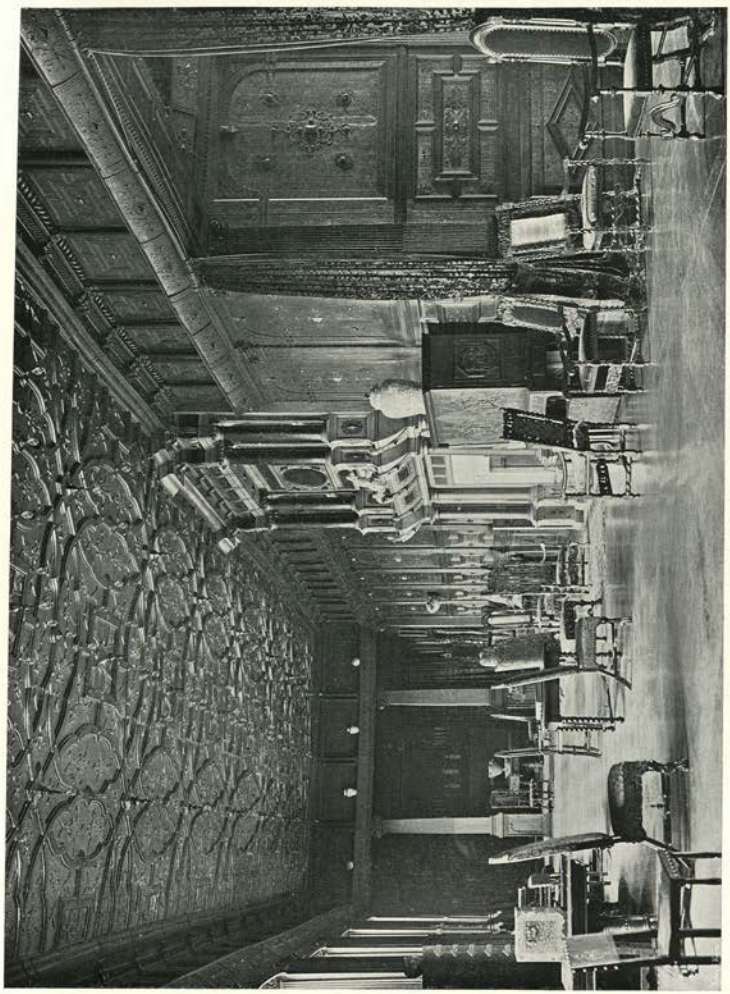
for its printed and manuscript treasures. There is a glorious collection of printed books, and the manuscripts are extremely interesting, and many are choice in their illuminations, while the historical papers and letters constitute a mass of

documents of the utmost importance for the history of the reign of Elizabeth and James I. The letters of the Cecils, extending from Henry VIII. to James, number upwards of 13,000, and Lord Burghley's Diary is one of the principal treasures. The Marquess of Salisbury rightly values this priceless collection, which is carefully arranged, classified, and catalogued.

Below the Long Gallery is the great Armoury, which has been referred to. It contains many interesting Spanish relics and objects from the wreck of the Armada, thrown on shore and sent as trophies to Burghley by Elizabeth. Space is wanting, however, to describe all the fine chambers of Hatfield House. The Summer Dining Room is under King James's Room, and there is a Winter Dining Room containing many curious and valuable pictures. The Drawing Room is indeed beautiful and lightsome, and the Chapel contains King James's organ in a very rich case. The whole of the ground floor of the east wing is occupied by private apartments. The portraits and pictures are of the utmost interest and value, and include two of Mary Queen of Scots, and not less than five of Elizabeth, including the famous half-length by Zucchero, in which she is represented in a remarkable jewelled headdress and a marvellous yellow gown, embroidered with mouths, eyes, and ears, and having a serpent on her sleeve. There are also fine portraits of James I. by Mytens, of the Duke of Suffolk, father of Lady Jane Grey, of Robert Dudley, Earl of Leicester, of William III. by Kneller, and many more. The Cecil portraits include Thomas, Earl of Exeter, and his half-brother Robert, Earl of Salisbury, from whom sprang the two great Cecil houses. James, first Marquess of Salisbury, is by Beechey, and Mary, the first Marchioness, who died sadly through fire, is a charming whole length, with a garden background, by Reynolds.

KING JAMES'S ROOM.

The mention of a garden reminds us that from the windows of these splendid chambers many delightful garden scenes are surveyed. Bacon had said that "without a garden, buildings and palaces are but gross handiworks," and Cecil, who was Bacon's kinsman, devoted himself unremittingly to beautifying the surroundings of his house. His chief gardeners were Montague Jennings and John Tradescant, afterwards horticulturist to Charles I., and father of the more famous Tradescant who founded the Tradescant or Ashmolean Museum at Oxford. The levels and terraces at Hatfield were carefully laid out, and, through the wife of the French Ambas-



THE WEST END OF THE LONG GALLERY.

sador, Cecil procured 20,000 vines for £50, and expected 10,000 more, while the French Queen sent him 500 other fruit trees, with men to see to the planting of them, and his friends presented to him nectarines, peaches, cherry trees, and vines from their own gardens. More beautiful than the gardens Cecil saw are those now beheld from the windows of Hatfield House, and they give the final charm to one of the greatest houses in the land. It is a house full of history, associated with the lives of many famous men, and extraordinarily rich in its architecture, its sculpture, and its adornments. They were master-minds that conceived it, and master-hands that wrought it. Their work is not excelled in England, and the princely abode, a veritable treasure-house of art, is the visible embodiment of all that was best in the time of its creation, with the added charms and interests of later days.

THE SOUTH FRONT.

RUSHBROOKE HALL, SUFFOLK.

MANY are the great houses and beautiful estates that adorn, with the aspect of ancient greatness and present-day prosperity, the Eastern Counties of England. There is a beauty and character in them that is all their own. Individuality is in their features, in their fretted walls of old brick, their terra-cotta cuspings, friezes, and chimneys, the stately manner in which they rise in the level land, reflected not seldom in the mirrors of their ancient moats; quadrangular they are sometimes, often with a centre and advancing wings; frequently they are perfect, but also not rarely to be found in decay. Some have inevitably tended downward, and the winds and rains have struggled for centuries with their sturdy bulk for the mastery. Purple and green and grey rise the walls of these veterans, when the sun lengthens their shadows. Others there are, and these are numerous, which maintain the old architectural credit of East Anglia, existing with their gardens in the radiance of good and seemly times, preserved with fitting care by their possessors, and treasured as their old fame and pictorial domestic beauty deserve to be treasured. There are some, like that we depict, which have passed through transforming hands, and that present the attractions of varied character to the eye.

Even in a county which possesses such splendid houses as Melford, Hengrave, and Helmingham, Rushbrooke Hall may lay claim to very high distinction. The place stands about three miles south-east of Bury St. Edmunds, upon something of an eminence, in a beautifully wooded park of 150 acres. Anciently the site was a possession of the great Abbey which was its neighbour. Under Abbot Sampson the Abbey lands had been extended, and many were those who had tenure of its lordships—among them a certain Scotland de Rushbrooke. In the year 1180 he held under Abbot Sampson, and from his family the place passed through an heiress to the Jermyns, builders of the existing house, who came to be men of note in their time. It has been stated that the east wing of the open quadrangle, which faces the south, goes back to the time of John, and there is no reason to doubt that a house stood on the site in the days of that truculent king, of which some fragments may possibly exist in the foundations of the noble moated structure at Rushbrooke. Obviously great changes have passed over the place, and it has the infinite charm of marking the influence of new tastes and the spirit of various times. Those long ranges of windows, inserted in the old and mellow brick, are not of the date of the cupola-crowned turrets, the beautiful grille, with its stone supports, its vases and acorn caps, is not contemporary with the moat that it margins.

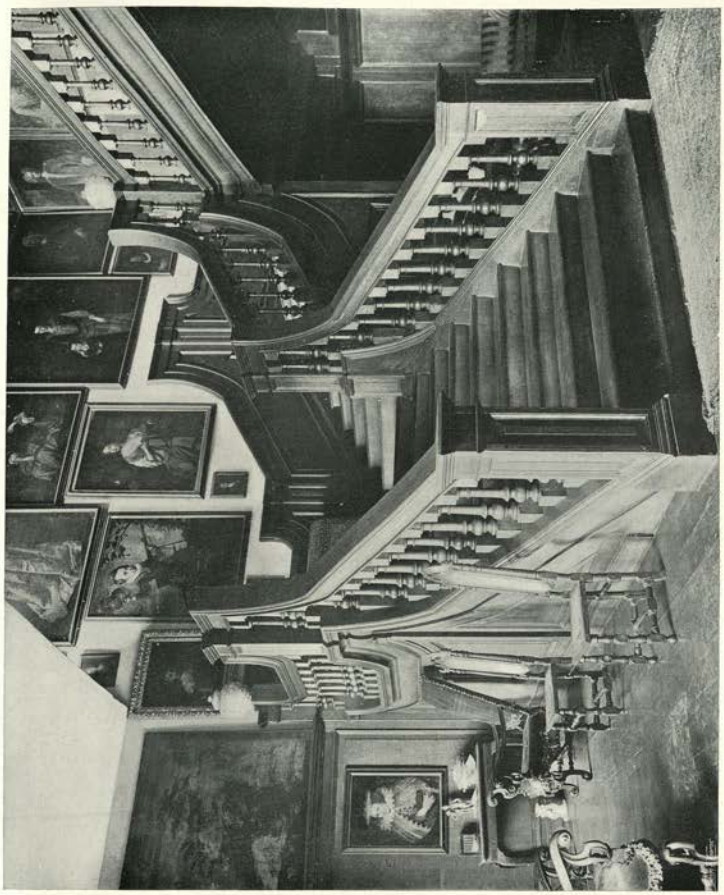
The Jermyns were seated here about five hundred years. John Jermyn was Sheriff of Norfolk and Suffolk in the reign of Henry VI., and many of his successors, including Sir Ambrose Jermyn and Sir Robert Jermyn, held the same office for one or both counties. Sir Robert was living at Rushbrooke in the reign of Elizabeth, and took part in the high festivities which attended her visit to East Anglia in 1577. A room in the house has been shown as that in which she held her court, but in regard to this matter an attitude of doubt is perhaps becoming.

Sir Thomas Jermyn, K.B., of Rushbrooke, was Comptroller of the Royal Household and Privy Councillor to Charles I., and of his two sons by Catherine, daughter of Sir William Killegrew, the younger, Henry, became both notable and notorious. He was a courtier and a pliant and plausible diplomatist, who rendered much service to the Royal cause during his sojourn in France, won honours as his reward, and found unkindly critics of his actions and of himself. In 1639 he was Vice-Chamberlain and Master of the Horse to Queen Henrietta Maria, and rose, by his courtly arts, high in Her Majesty's favour, occupying himself in the affairs of the State, but giving up his life not seldom to pleasure. He represented Corfe Castle in the Short Parliament of 1640, and Bury St. Edmunds in the Long Parliament. Concerned in the Army Plot of 1641 to overawe the Commons by military force, which he and Goring set on foot, it required all his astuteness to escape the penalty, and he fled to France. He returned in 1643, and was appointed colonel of the Queen's Royal Horse Guards. He commanded the little army which escorted her to Oxford, but was more at home in the Court than in the field. In the same year he was raised to the peerage as Baron Jermyn of St. Edmundsbury, as a reward for his zeal in the Royal cause, and became useful in political missions because of his freedom from scruple and even from principle. This was what his enemies said, and it was a chief point in the Roundhead indictment of him that his

correspondence revealed the Royal purpose of employing foreign aid to establish the English crown more securely. Lord Jermyn became prominent in many affairs. He intrigued, in 1648, to obtain command of the Fleet, though he went through the form of marriage with the Queen. Pepys describes him in his old age: "Dining at my Lord Chamberlain's, met my Lord of St. Albans, now grown so blind that he could not see to take his meat. He has lived

THE ENTRANCE TO RUSHBROOKE HALL.

knowing nothing about it, and aspired to be Lord High Admiral. At the Restoration, when he was created Earl of St. Albans, his power rested upon the favour of the Queen-Mother and the favour of the French Court, and scandal says that a most easy life, in plenty, even abroad, whilst his Majesty was a sufferer. He has lost immense sums at play, which yet, at about eighty years old, he continues, having one that sits by him to name the spots on the cards. He ate and drank



THE STAIRWAY.

THE CHIMNEY-PIECE IN THE HALL.

with extraordinary appetite. He is a prudent old courtier, and much enriched since his Majesty's return." He died in 1684, and is buried in Rushbrooke church beneath a marble monument.

Lord St. Albans' elder brother, Thomas Jermyn, had possession of Rushbrooke Hall, and was followed there by his son Thomas, who succeeded to the barony of Jermyn by special remainder at the death of his uncle. His brother Henry was created Lord Dover, and was the "petit Jermyn" so ludicrously described by the Comte de Grammont. Thomas, Lord Jermyn, had an only son Thomas, who was in the Navy, and was killed at the age of sixteen on board ship by the fall of a mast. The boy's five sisters then became co-heiresses, and with Mary, the eldest of them, Rushbrooke passed to her husband, Sir Robert Davers, who represented Suffolk in Parliament in the time of Queen Anne and George I. His son, Sir Jermyn Davers, also represented the county in Parliament. Rushbrooke remained with that family until the death of Sir Charles Davers, third and last baronet, in 1806, and then passed by amicable arrangement to Colonel Robert Rushbrooke, grandfather of the present owner, a descendant of the ancient possessors of Rushbrooke, who had taken their name from the place. Frederick William, Earl of Bristol, had succeeded to the estate as heir-general of the Davers family, his father having married the sister and heiress of Sir Charles Davers, but an agreement was entered into with Colonel Rushbrooke, who had married Frances Davers, whereby Rushbrooke was transferred to him in exchange for his estate at Little Saxham, which was conveyed to Lord Bristol. Colonel Rushbrooke was J.P. and D.L. of the county, and represented the Western Division in Parliament.

A very quaint, beautiful, and attractive exterior has Rushbrooke Hall. Its east wing is conjectured to have been built by Thomas Jermyn who died in 1504, and the main block by Sir Robert Jermyn about 1597. The Tudor windows were probably changed to their present form by Sir Jermyn Davers, who added the north front about 1735, and it is thought the internal features of the Great Hall assumed their present character in his time. The octagonal turrets at the corners of the wings are of a type familiar to those who know the old houses of this part of England. Singularly attractive is the forecourt, with its old sundial, overshadowed by the antique walls of the quadrangle. The entrance porch of stone is delightful in its solidity and symmetry, its semi-circular arch and pillars, its achievement of the arms of the Rushbrookes, its clock and its pediment, all with the pleasant classic aspect of the English Renaissance. Its stone frontage affords a pleasing contrast to the red brick of the house itself, and gives variety both in style and hue. The dormers of the centre and the wings present an attractive outline. An old wall, having beautiful sculptured flower-vases on its crest, gives a terrace-like margin to the forecourt, outside of which is the broad mirror of the moat, now spanned by a bridge of two arches, making a passage-way to the park. The house, though lying open on one side, is completed as a quadrangle by the moat and its enclosures, and on the far side, between the house and the park, runs a simple iron grille, distinguished at intervals by the vase-crowned pillars, which have a quaint and original character. The effect of the whole structure is very attractive, and in the pleasant colours of its old brick, and the variety of its architectural features, Rushbrooke is truly beautiful It is also particularly interesting, owing to its associations with the long line of the Jermyns, its possession by the family of Davers, whose members did much to adorn it, and its return to a descendant of the ancient possessors of the lordship.

Not the least interesting feature of the interior of the house is the large collection of family portraits, many of them by famous masters. The noble hall and stairway are lined with them, and they include portraits of the owners, from Edmund Jermyn, who died in 1573, to Sir Robert Davers, who died in 1763. Our illustration will show how charming is the general effect of the old interior, with the handsome and unusual balustrade. There is a portrait of the famous Earl of St. Albans by Van Dyck, and a fine full-length by Lely represents him in his robes. Another Lely is of Catherine of Braganza, Queen of Charles II., seated in a shell chair. From the easel of Van Dyck also are half-lengths of Lord Hopton and his son, and there are other examples of Lely and later masters, and the families of Jermyn and Davers are well represented. Beautiful marble in carved fireplaces and door frames, admirable enrichments in wood, wonderful work in plaster, glorious furniture and plenishings complete the charm of Rushbrooke Hall.

BURTON AGNES, YORKSHIRE.

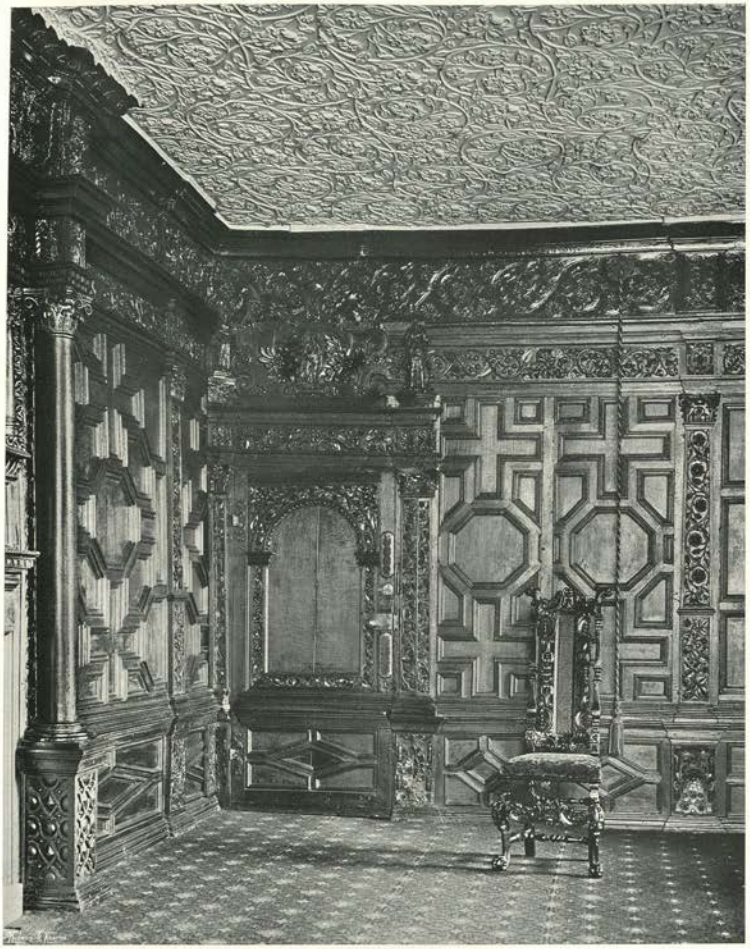
BURTON AGNES, the ancient home of the Boyntons, is one of the most beautiful Tudor and Jacobean houses in Yorkshire, and, indeed, almost in England. It has features that are uncommon, and to the practised eye betrays the influence of locality in its architecture. It is more richly embellished by the craft of the carver in wood, stone, and marble than almost any other house that one is acquainted with. Lying in a pleasant country between Driffield and Bridlington, it is surrounded by woodland, and, standing upon a slight eminence, commands a view over the lower country of Holderness, while behind it are the level edges of the Wolds, where the chalk rises from below the drift to reach out its length to the white cliffs of Flamborough.

The place came to the Boyntons through the marriage of Sir Matthew Boynton of Barmston with the daughter of Sir Henry Griffith of Burton Agnes, the lady being eleventh in descent in the female line from King Edward I., and eventually sole heiress of the Burton Agnes property. Shortly after the Conquest the Boyntons took their name from a place near Bridlington, and they came into possession of Barmston in the fifteenth century. Sir Matthew Boynton, who was a man of note in his shire, was knighted at Whitehall on May 6th, 1618, and within a week was raised to the baronetage. He represented Heydon in Parliament, and afterwards Scarborough, and was Sheriff in 1628-29, and again from 1643 to 1645. Taking sides with the Parliament, he assisted in the capture of Sir John Hotham,

THE GATE-HOUSE.

who had planned to surrender Hull to the King. His son, Sir Francis Boynton of Barmston, succeeded to Burton Agnes, in February, 1654, on the death of his maternal uncle, Sir Henry Griffith, and from that time forward successive baronets of the family lived on their paternal estates, sometimes representing neighbouring constituencies in Parliament, often acting as High Sheriffs, and being almost invariably Justices of the Peace. Sir Griffith Boynton, the third baronet, born in 1654, greatly improved the mansion house of Burton Agnes, which had been built by Sir Walter Griffith between 1600 and 1603, and traces of his work may yet be found. The late baronet, Sir Henry, was very popular in the shire, and took a prominent part in all local affairs. Sir Griffith Boynton, the present and twelfth baronet, has his residence at Barmston. Sir Henry left his property to his only daughter, Miss Cycely M. Boynton, who married Mr. Thomas Lamplugh Wickham in 1899, that gentleman assuming the additional name of Boynton.

THE HALL AND STAIRWAY.

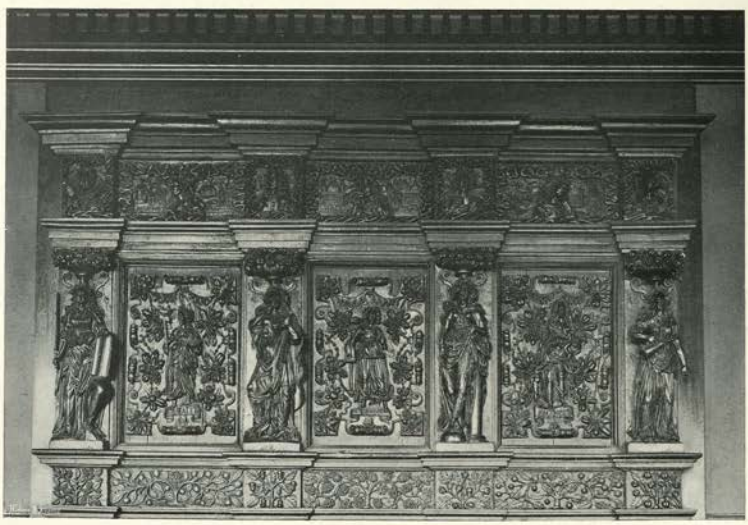


A CORNER IN THE OAK ROOM.

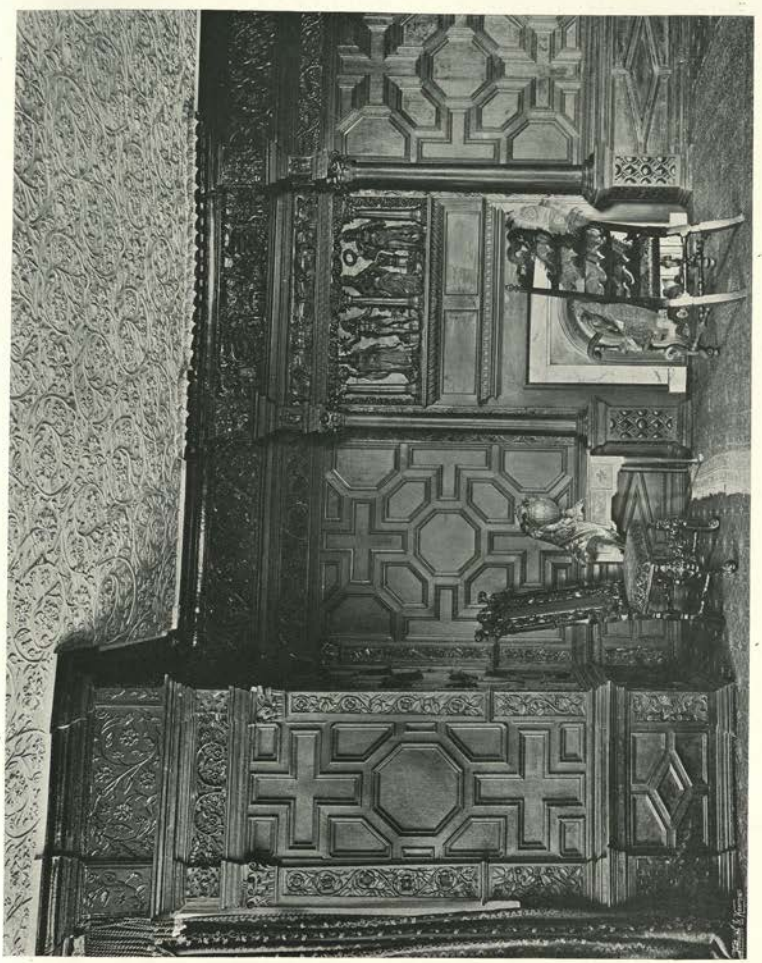
It has been persistently asserted that Inigo Jones was concerned in altering the plans and in making additions to the house before the Boyntons were in possession, but there appears to be no real evidence of the fact. Certainly, the gate-house, with its four octagonal turrets, its cupolas, and all its picturesque quaintness, would be worthy of him, and there is something in the rather unusual entrance to the house, with its Ionic and Corinthian columns, and its achievements of arms, that bespeaks the care of some master-hand in architecture. The true note of the place is struck when we set foot in the entrance hall, and find a richness of carving and an elaboration of effect which are quite unusual. The chimney-piece of stone and marble is a truly wonderful work. Coupled Ionic columns, covered with floral arabesques, and a bracket in the middle of the mantel, support a very elaborately carved panel, which represents the parable of the Wise and Foolish Virgins. It would almost appear that some foreign hand had

THE DANCE OF DEATH.

been at work here. Above this curious carving are three armorial panels, with caryatid figures between them, the whole of the work being of exceeding richness. A pediment completes the design, with the arms and quarterings of the Boyntons on a shield in the middle. The panelling of the room is very beautiful, and most elaborately worked, and the round-headed arches add to the appearance of richness. Here, also, is a noble screen of oak, which was brought from Barmston Hall, and yet seems in no wise inappropriate to Burton Agnes. There are two round-arched doorways, and above them an entablature, supported by six coupled Ionic columns. Most quaintly sculptured in the panels of the next range are the four evangelists, with symbolical figures, and like features complete the design above. The effect of the cream colour with



THE CHIMNEY-PIECE IN THE DINING-ROOM.



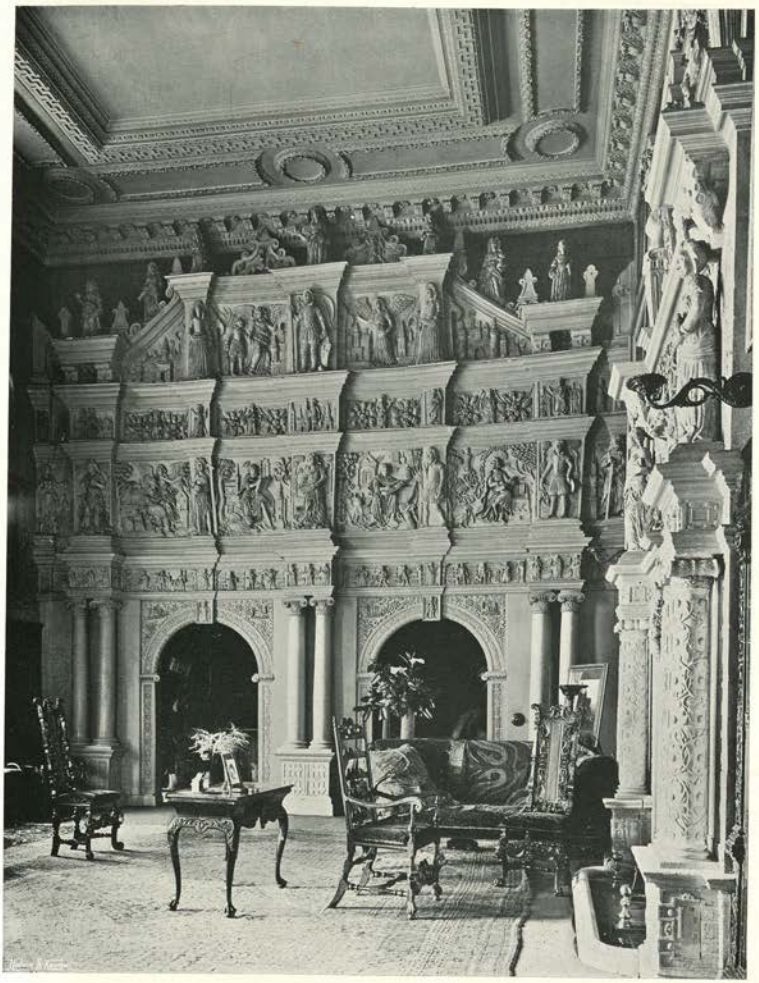
DETAILS OF THE CARVING AND PLASTER-WORK IN THE OAK ROOM.

THE CHIMNEY-PIECE IN THE HALL.

which this remarkable piece of work has been painted, is certainly remarkable, and there may well be diverse opinions concerning it; likewise as to the practice of varnishing carved oak panelling as at Burton Agnes. Still another strange carving, now in the hall, but brought from the drawing-room, is a very curious Dance of Death, carved out of one solid block of oak, about 8ft. long and 5ft. wide, the ancient legend being curiously represented in a very elaborate manner, which seems to betray a foreign origin.

We may now ascend the noble stairway, passing beneath a semi-circular arch, supported by pilasters very much enriched, and having curious figures above on either side of the spandrels rising to the architrave. Double rows

of pillars add to the elaboration of the ascent, and give the approach to the upper rooms a very attractive appearance. This quaint staircase brings the visitor to the Gallery, which has a very old-world aspect, with its carved roof designed to imitate a trellis-work of intertwined roses and creepers. From the windows remarkably fine views of the surrounding country are obtained. The character of the panelling is both rich and unusual, there being in each compartment an octagon with a plain cross above and below, while the cresting is a twisted floral pattern, and there is excellent conventional work in the frieze. The mantel has Corinthian columns freely treated, placed as if to support the roof, and between them is singular allegorical carving. Some of the pilasters have floral patterns, and the Tudor rose often appears. The ceiling



THE OAK SCREEN IN THE HALL.

with the convoluted floral design adds to the extreme richness of the effect. The elaboration is of a kind almost to defy description, but the pictures will show the very remarkable character of the place.

A similar wealth of handicraft is, indeed, found almost everywhere, notably in the chimney-piece of the Dining Room, and the panelling of the Drawing Room. The boudoir is in a different style, and is almost unique, the walls being covered with Chinese embroideries of great value.

Such a place as Burton Agnes could scarcely be without its ghost, and the story told is so curious as to be worthy of a place here. A certain Mistress Griffith, as legend has it, once made a singular request to her sisters that, after her death, her head should be removed from her body, and be preserved within the house she loved. The promise was made to pacify her, but when she was dead it was forgotten, and, shortly thereafter, great disturbances in the hall betokened her disquiet and the return of her ghost to the scene of her mortal pilgrimage. In alarm, the coffin was then brought to the surface, and ghoulish hands carried the head of the deceased lady into the mansion, whereupon all the disturbances ceased. Time passed on, and one day a maid-servant threw the mummified remain from a window, and it fell upon a passing waggon, which seemed rooted by magic to the road, and could not be moved until the skull was restored to its place. Again, one of the Boyntons, who was sceptical of the lady's power, had the skull buried in the park, but the dreadful wailings began afresh, and ceased only when the skull had been restored. The skull still exists, and the tenth baronet, respecting the legend, had it built up in the wall of the house where it still remains, but the troubled spirit is at rest, and disturbs the beautiful old house no more.

THE DRAWING-ROOM.

CASTLE ASHBY,

NORTHAMPTON.

AMONG the great seats of middle England this noble domain ranks with those that are pre-eminent, standing in a lovely region of England aloft upon a hill, and being in this respect unlike most old Northamptonshire houses, whose builders sought the safety of the moat in the hollow. A more ancient house stood upon the site, "crenellated" by licence in 1306, by Walter de Langton, Bishop of Coventry and Lichfield. It passed with his sister, Alice, to her husband, Robert Peveril, in 1315, and, after being in dispute, came successively to Sir William de la Pole and to Edward Grey, created Earl of Kent in 1465. It was afterwards sold to the ancestor of its present owner, Sir William Compton, a courtier standing high in the friendship and favour of Henry VIII., who had great personal regard for him, and took him into his intimacy. The knight accompanied the King when he rode into the lists at a tournament in Richmond Park, and the skill and gallantry of Henry and his companion attracted general admiration. Compton was, by accident, dangerously injured, but afterwards many times distinguished himself, and showed his prowess in the lists and the field. His grandson, Sir Henry Compton, created Baron Compton in 1572, was the builder of Castle Ashby, to which additions were made, and in which improvements were effected, by his successors.

THE FOOT OF THE STAIRWAY.

The house was raised at a time when English noblemen and gentlemen were rivalling one another in the splendour and extent of their dwelling-places. The Elizabethan house of Lord Compton consisted of a centre with two projecting wings in a manner common to the time. The quadrangular form came later, when Inigo Jones connected the two wings on

the south with cloisters, and the Long Gallery above. Jones was also employed upon the east side, and is said to have been interrupted by the events of the Civil War, in which he took a part. His hand is upon the place, and the structure is quite characteristic of his style and skill. There is picturesqueness, indeed, from whichever side we regard the house. Its projecting bays and mullioned windows in the older portion are contrasted with the classic features of the later additions, and there is great variety and picturesqueness owing to the use of a perforated

THE TAPESTRY ROOM.

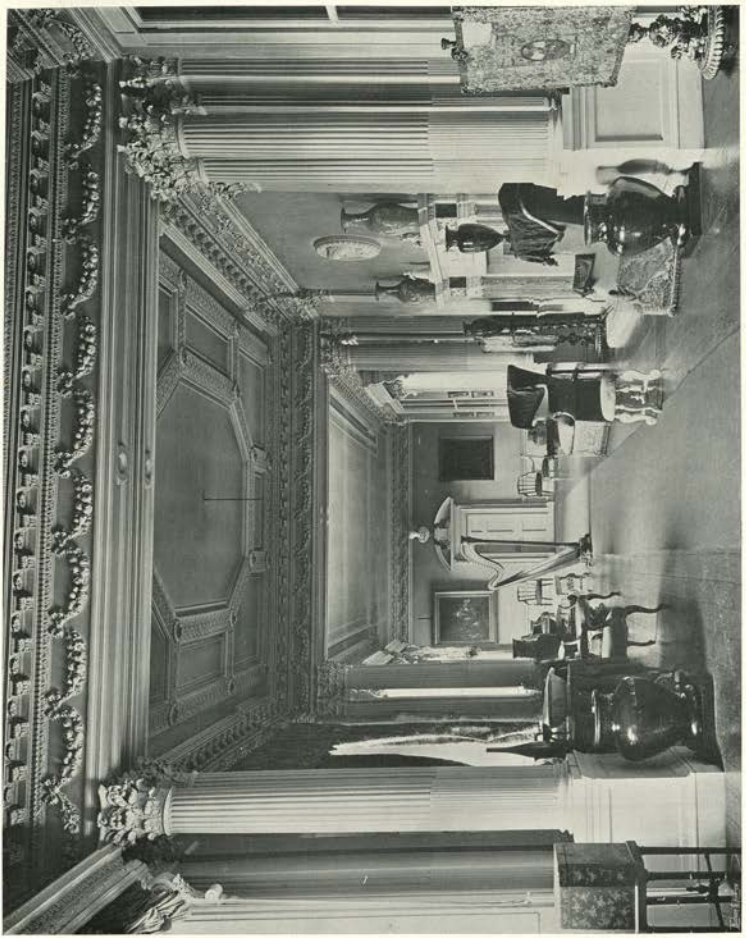
cresting, with sentences to be read against the skyline, adding much to the originality and charm of the structure. The Psalmist's words, "Nisi Dominus ædificaverit domum" are used, and elsewhere, as one goes in or out, is seen the pious greeting or speeding, "Dominus custodiat introitum" (or "exitum") "tuum." In more recent additions such phrases are repeated.

Much was done to beautify Castle Ashby by the son of the builder, William, Lord Compton, afterwards Earl of Northampton, who married the daughter of Sir John Spencer, a wealthy Alderman of London, who had a great house at Canonbury. There is a noble fireplace in the Drawing Room (called "King William's Room"), brought from Canonbury Tower, which was the entrance to Sir John Spencer's country house.

It may here be permissible to say as much as is necessary concerning the noble family of Compton. Spencer Compton, second Earl of Northampton, was a great favourite with Charles I. and a notable cavalier, killed on the Royal side at the battle of Hopton Heath, March 19th, 1643, and James, the third Earl, paid a heavy composition for his estates. Spencer, the eighth Earl, who wasted his property, lost very heavily in what was known as the "spendthrift election" for the borough of Northampton in 1768, and it appears to have been due to this circumstance that Castle Ashby was denuded of many things that had beautified it.

Mr. Robinson, in his "Vitruvius Britannicus," said that in his time it had "little internal beauty," the ceilings, especially in the Drawing Room and the old Library, being the principal attraction. The Great Hall had been modernised, and a plain plaster ceiling filled the space occupied with striking effect by the original roof. It appears, however, that the roof had fallen in, that temporary repairs were effected, and that the late Marquess completely restored the apartment. We are thus able to measure the great work of regeneration which must have been done to make Castle Ashby the beautiful place that it is now.

In the plan of the house the Great Hall and Staircase are on the north side, with the Drawing Room at the north-east corner, while on the east and west sides are the smaller living rooms and bedchambers, the Long Gallery and Chapel, as well as a chamber which is known as "Queen Elizabeth's Bedroom," being on the south side. The Great Hall is 65ft. by 28ft., the Drawing Room 51ft. 6in. by 24ft., and the Long Gallery 91ft. by 15ft. 6in. The Hall, now happily restored, is a very noble and imposing chamber with beautiful enriched panelling, a screen at one end with an organ gallery over it, and a



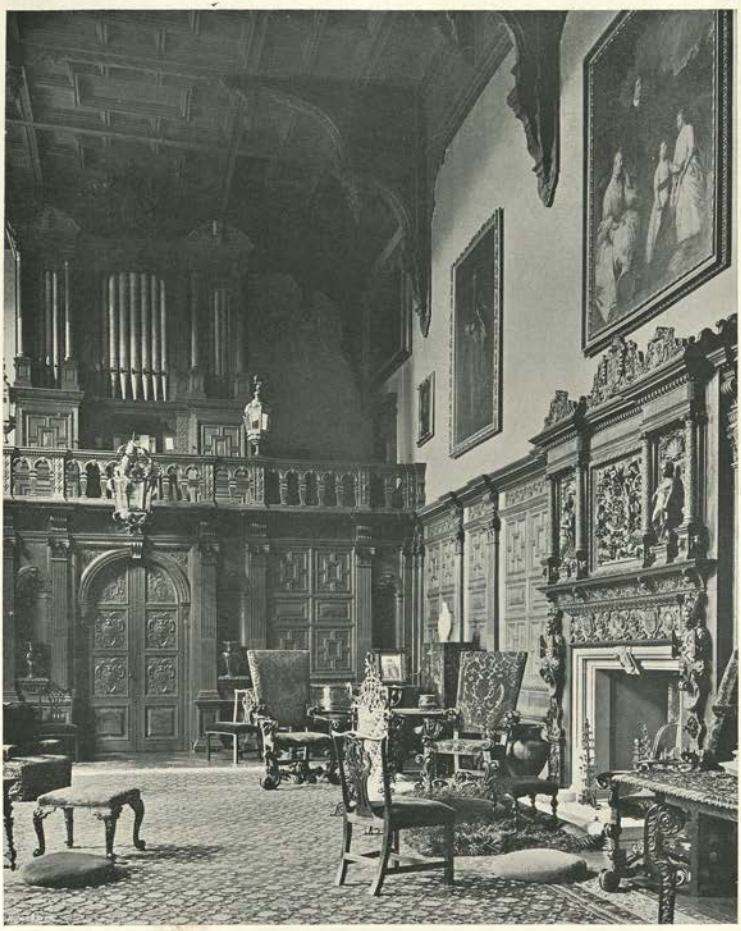
THE LONG GALLERY.

THE STAIRWAY.

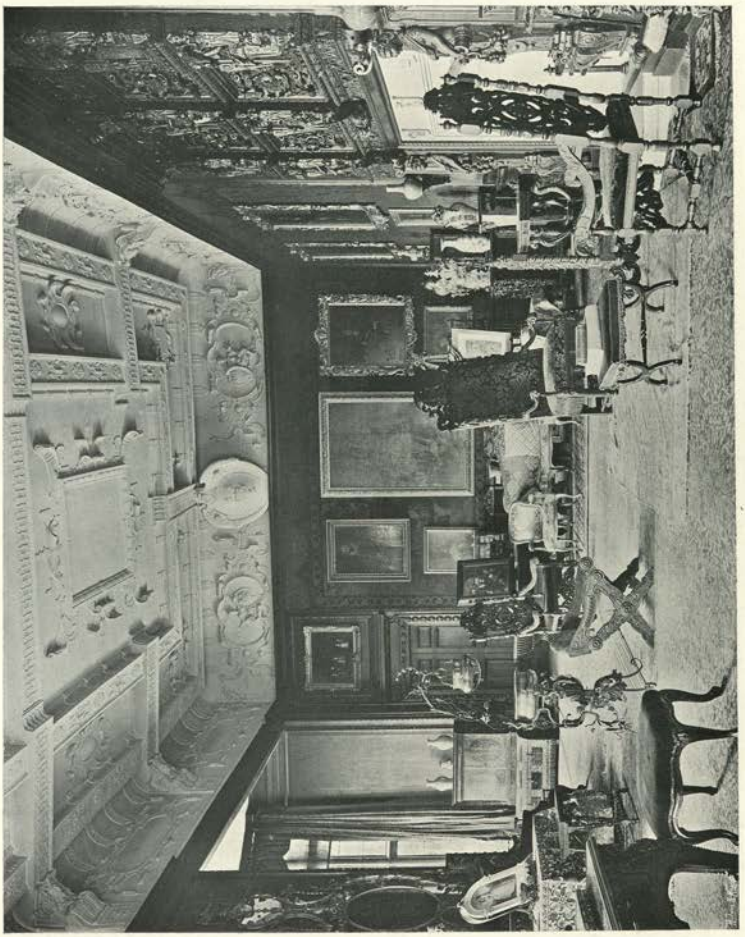
gallery at the other with a staircase leading to the upper apartments. The fluted Corinthian pilasters, the arched panelling, and the other features are all very beautiful. The chimney-piece, which came from Canonbury Tower, is most elaborately carved with allegorical figures and heraldic designs, and is very noteworthy, and an admirable example of craftsmanship. The panelled roof, with its supporting corbels and brackets, is also extremely fine. All the work is good, but, save the chimney-piece, it is modern. Here are several fine pictures, including the eighth Earl of Northampton, hero of the "spendthrift election," with his Countess, and son and daughter, by West. The furniture is also of rare beauty, and includes some excellent Italian chairs and other choice objects.

Most remarkable of all is the great Drawing Room, which is a particularly beautiful and light-some apartment. Here the fourth Earl entertained King William III. in 1695. The chimney-piece, as we have said, was brought from Sir John Spencer's house at Canonbury, and is a most beautiful example of the wood-carving of

Elizabeth's reign. The four strapwork panels with armorial centres and devices are separated and enclosed by elaborate niches, in which are figures of Prudence, Justice with the scales, Temperance, Faith, Hope, and Charity. The ceiling here is a wonderful example of the craftsmanship of the day. It has an elaborate coving with arms and devices, and very deeply-moulded panelling, every space characteristically adorned, and few finer pieces of this kind of work can be found anywhere. The room has also some extremely interesting pictures. The portrait of Spencer Compton, the second Earl, who was killed at Hopton Heath, by Janssen, is a noble work. There is also a portrait of the first lord, who was a peer at the trial of Mary Queen of Scots in 1586. Another remarkable canvas represents the Duke of Buckingham after his murder, and has been attributed to Van Dyck. There are likewise very early pictures, of great note, of Sir John Talbot, first Earl of Shrewsbury, who was killed at Châtillon at the age of eighty, with his son, in 1453, and of Margaret Beauchamp, Countess of Shrewsbury, Sir John's wife,



THE HALL.



THE DRAWING-ROOM.

THE HALL AND GALLERY—EAST END.

1468. These portraits are amongst the earliest in the country. Our illustrations will show how very charming is the aspect of this noble room, with its two bay windows, its richly-

THE CHIMNEY-PIECE IN THE DRAWING-ROOM.

hued walls, its fine portraits, and its old and beautiful furniture, dating from many different periods.

The great Staircase has a character all its own. The supporting pillars represent the trunks of trees intertwined with ivy and other clinging growths, while the handrail, probably of the time of Queen Anne, has most elaborate panels boldly carved in flowing patterns. All the work here is extremely rich, of very unusual character, and its charm will not escape anyone. Upon the walls hang several fine

portraits, including Bishop Compton and the third Earl. The beautiful old staircase of the time of the building of the house is on the west side. Several of the rooms are lined with fine tapestry, mostly of Dutch origin, representing scenes of the Deluge and a wedding and rustic gaieties. The State Bedroom has rich and peculiar needlework, and some pieces of fine Italian tapestry.

The Long Gallery on the south side of the quadrangle, which was built by Inigo Jones, belongs, in its features, to a later date than other parts of the structure. The late Marquess divided it into three compartments by richly elaborated transverse beams, supported by fluted Corinthian columns in couples, each compartment of the ceiling being beautifully adorned, and the mouldings and panellings in the plaster are both rich and effective. Here the influence of more modern tastes will be noted, and it will be seen that the style of furniture accords with that of the noble chamber, which has little, save its proportions and purpose, in common with the long gallery of Elizabethan and earlier times. Indeed, in its character it is purely classic, and it adds no little to the attractive aspect of the interior of Castle Ashby. The place has long since lighted upon good and seemly days, and has fallen into the hands of those to whom it has been a pleasure and a duty to adorn it, as befitted the ancient ancestral mansion of the great house of Compton, Marquesses of Northampton.

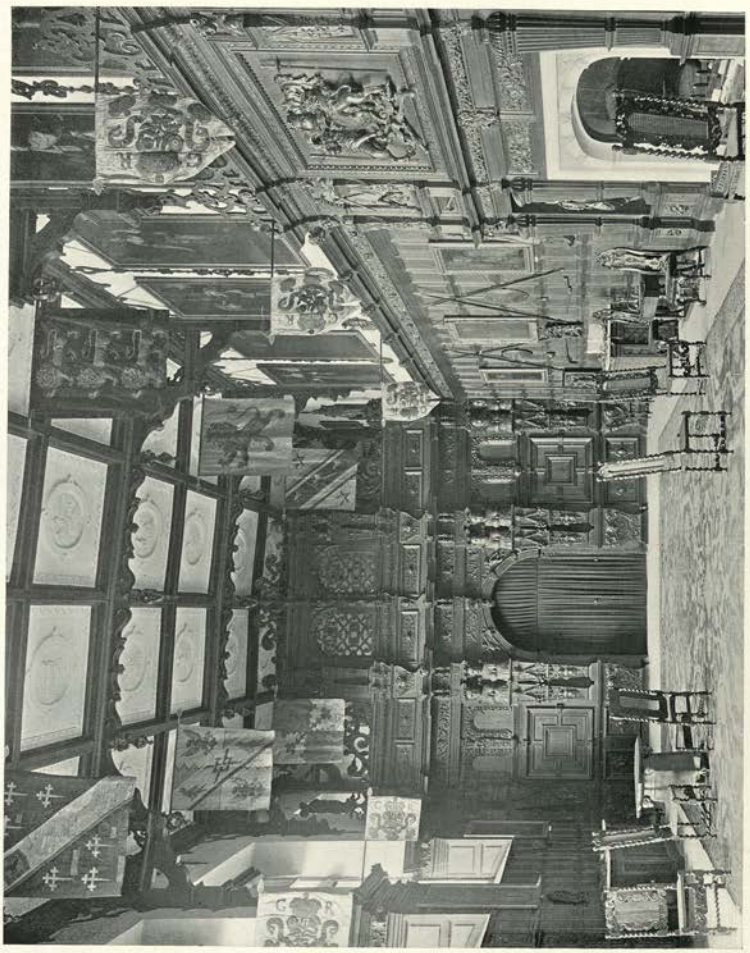
THE UPPER STAIRWAY.

AUDLEY END,

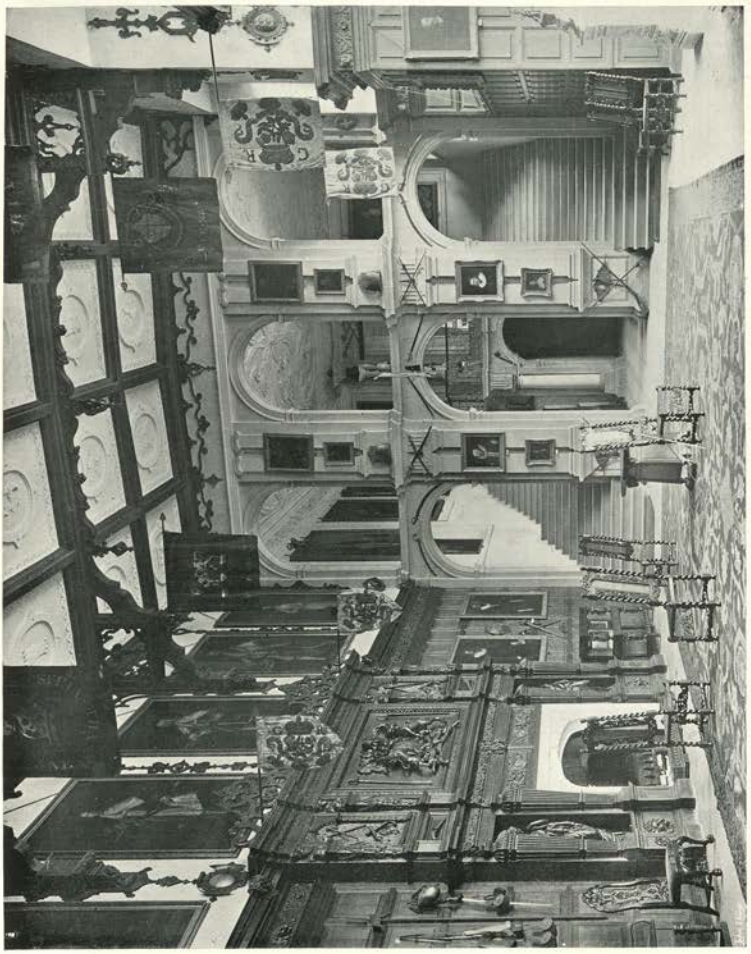
ESSEX.

THE great seat of Lord Braybrooke was, in the splendour of its early prime, accounted amongst the most princely of all the houses of England. James I., in his fine sarcastic vein, said that it was "too much for a King, though it might do very well for a Lord Treasurer." Lord Chancellor Audley, who, as old Fuller says, "carved for himself, in the feast of abbey lands, the first cut, and that a dainty morsel"—the magnificent priory of the Holy Trinity in Aldgate—had, as his chief share in the monastic spoil, the broad possessions of the rich abbey of Walden in Essex. It is not certain that he ever lived there. His daughter married the fourth Duke of Norfolk, whose son Thomas Howard, one of the captains against the Armada, was raised to the peerage as Lord Howard de Walden by Elizabeth, and advanced to the earldom of Suffolk by James I. He it was who built Audley End, beginning it in 1603 and completing it in 1616. The famous John Thorpe was his architect, and Evelyn described the wondrous fabric as "one of the stateliest palaces in the kingdom, 'twixt antiq. and modern; it shows without like a diadem by the decorations of the cupolas and other ornaments on the pavilions." The original plan included two quadrangles and a great gateway, flanked by imposing towers, in the admirable style

THE HALL AS SEEN FROM THE STAIRWAY.



THE HALL AND ITS OAKEN SCREEN.

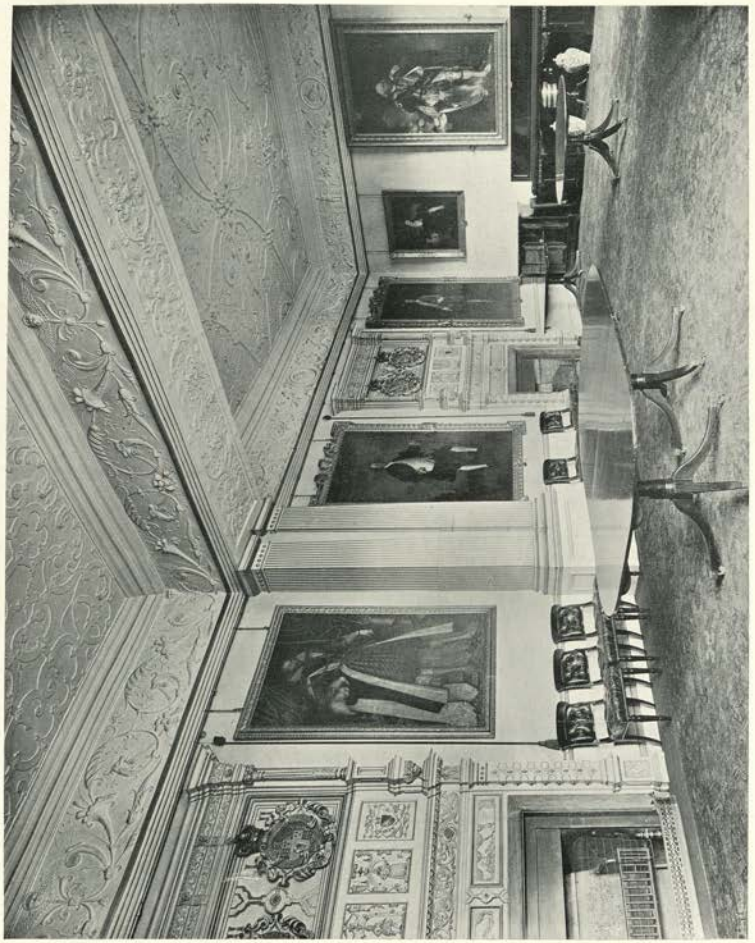


THE VANBRUGH SCREEN IN THE HALL.

of the time, rich and glowing in the glory of the windows, and of fairy-like splendour against the sky, with chimneys, turrets, and towers.

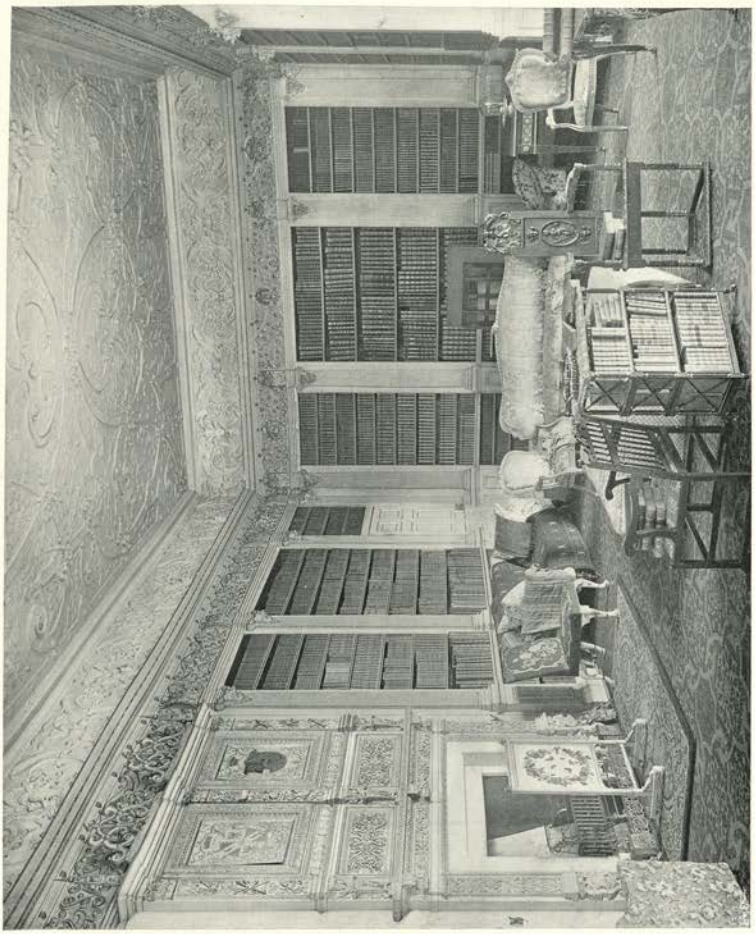
So splendid was the place that it attracted the admiration of Charles II., to whom it was sold in 1665, but the whole of the purchase money was never paid, and the place was restored to the fifth Earl of Suffolk in 1701, on condition that the debts upon it should be blotted out. Changes came over the house in 1721, dictated by the taste of the time; and on the advice of Sir John Vanbrugh the western quadrangle was removed, and other alterations were made. The tenth Earl died intestate in 1745, and Lord Effingham entered upon the property. It afterwards passed by sale, and it would appear by heredity also, to the Countess of Portsmouth, who died in 1762. In this lady's time the great gallery forming the eastern side of the inner court was taken down, and the house now consists of three sides of a quadrangle. It passed upon the death of the Countess to her nephew, Field-Marshal Sir John

THE DRAWING-ROOM, SHOWING THE FISH CEILING.



THE DINING-ROOM.

LORD BRAYBROOKE'S ROOM.



THE LIBRARY.

Griffin-Whitwell, afterwards fourth Lord Howard de Walden and first Lord Braybrooke. Dying without male issue, the first of these peerages fell into abeyance, while the latter, with the properties, passed by special remainder to his kinsman, Richard Aldworth Neville, from whom the present Lord Braybrooke is descended.

The great changes which have passed over the house have left its essential beauty undimmed, and it remains one of the fairest mansions of fretted and enriched stonework in existence, with its two lofty porches of Ionic and Corinthian columns, and all the splendour of its olden character. The entrance is by the north porch to the great hall, which is lighted by five large windows, and is enriched with a magnificent armorial mantel, and panelled with oak, forming an ideal background for many fine family portraits and trophies, which harmonise with the faded tints of silken banners, worked with the arms of the different owners of the Manor of Walden, while the compartments of the ceiling bear the crests and the coats of various members of the Howard family. This hall, 90ft. long, has at the north end a great screen of carved oak, reaching nearly to the ceiling, which is said to have been brought originally from Italy. At the south end is another fine stone screen, which, though out of keeping with its surroundings, is an interesting example of the famous Sir John Vanbrugh's taste. Portraits of Lord Chancellor Audley and his wife by Holbein hang here, and there are works by Lucas de Heere, Mytens, and others, while a fine Charles II. by Lely is in the inner hall.

The splendid suite of reception-rooms, which forms a distinctive feature of the house, is on the first floor, the great Saloon being reached by the two stone staircases leading up from the hall. This beautiful apartment, which is 60ft. long, was originally called the Fish Room, from the quaint ceiling, richly ornamented with dolphins and various sea monsters gambolling thereon in bold relief. An even more notable feature is the series of full-length portraits, each let into a recess or arch, representing the successive owners of Audley End. Many of these are copies made from originals by such masters as Holbein and Kneller. Above the chimney-piece is the coat armour of Thomas, first Earl of Suffolk, impaling Knyvett, with its quarters, encircled with the Garter, and over two of the doorways are paintings of Henry VIII. and Queen Elizabeth. From the great windows which light the Saloon fine views of the park and of the river Cam are obtained.

Next to the Saloon is Lord Braybrooke's delightful sitting-room, of which the windows face south, and light up the fine collection of Canalettis and various interesting specimens of the Dutch school. Here also a valuable Rembrandt and a Holbein portrait are worthy of attention. Of the two libraries each is in its way remarkable; the smaller one was formerly hung with crimson Florentine damask, given to the Neville of his day by Cosmo, Grand Duke of Tuscany. The large library contains an ancient chimney-piece and a goodly collection of books—something like 10,000 volumes it is said—a fine manuscript Psalter, dating from the days of Edward I., and a large paper copy of the Aldine "Pliny" being among the treasures which have come down to the present owner of Audley End. In excellent keeping with the somewhat severe furnishings of an ideal country library is its fine chimney-piece emblazoned with the arms of Audley and Neville. The same scheme of chimney-piece decoration is carried out in the beautiful dining-room, which faces north into the quadrangle, and contains many portraits of great historical and general interest.

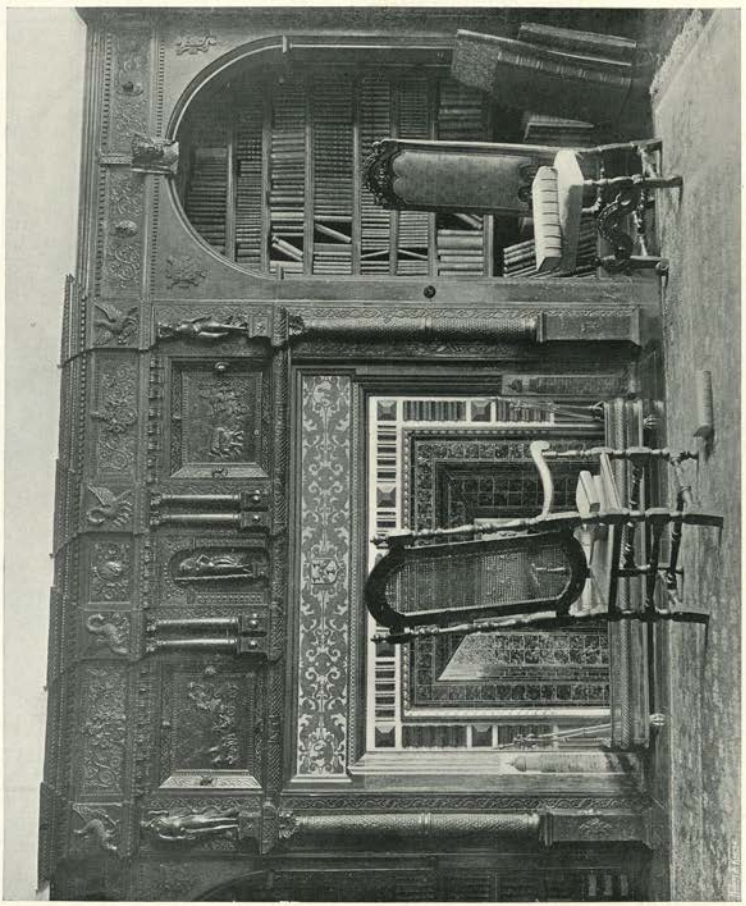
The beautiful chapel was fitted up, about 1770, by Lord Howard de Walden, who, breaking loose from the then dominant taste for Italian styles, gave it the clustered columns, pointed arches, and fan-groined tracery, with nave, side aisles, and transepts of a Gothic church, though it must be confessed without fully understanding the essentials of the style. Scarcely an apartment can be entered in this noble English house that is not invested with some historic interest or adorned with some art treasure. Audley End, indeed, stands among the chiefest of the great houses of Stuart England.

GODINTON, KENT.

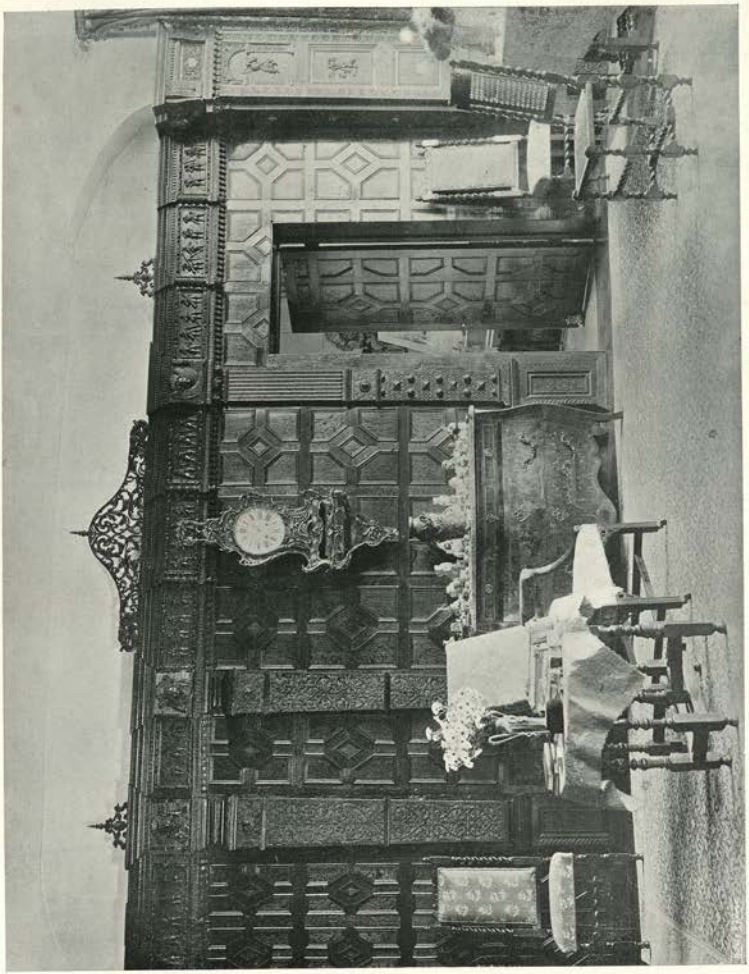
THE interiors of the ancient house at Godinton, or Godington, in Kent, have a sumptuous richness which will impress everyone. We may go far, indeed, before we discover such a wealth of carving and adornment elsewhere, and even in a shire which includes such places as Penshurst and Knole, Surrenden Dering and Leeds Castle, Godinton House stands forth as in many ways remarkable. It has been possessed by those who have loved it, and have therefore adorned it, and the exceeding richness of its craftsmanship, the positive incrustation of beauties, is partly explained by the fact that a former possessor was a great collector of ancient carved woodwork. In our pictures what is shown belonged mostly to Godinton originally, but here and there the discerning eye may detect an alien feature. Purists may, perhaps, raise an objection to the intermingling of the work of different periods collected from various places; but let us not undervalue zeal and the love of old things when we witness so plentiful a lack of that spirit everywhere throughout the land.

Godinton is an ancient place in the south-western part of the parish of Great Chart, and lies upon the north bank of the river Stour, about two miles north-west of Ashford. Architecturally the existing house belongs mostly to

THE CHINA ROOM.



THE NORTH END OF THE LIBRARY.



THE NORTH END OF THE DRAWING-ROOM.

Stuart times, and, generally speaking, the internal fittings conform to that period. Through a marriage with a daughter of the family of Goldwell of Godinton the place passed to Thomas Toke of Bere Court, and by the Tokes the old house was built and adorned.

THE GREAT HALL.

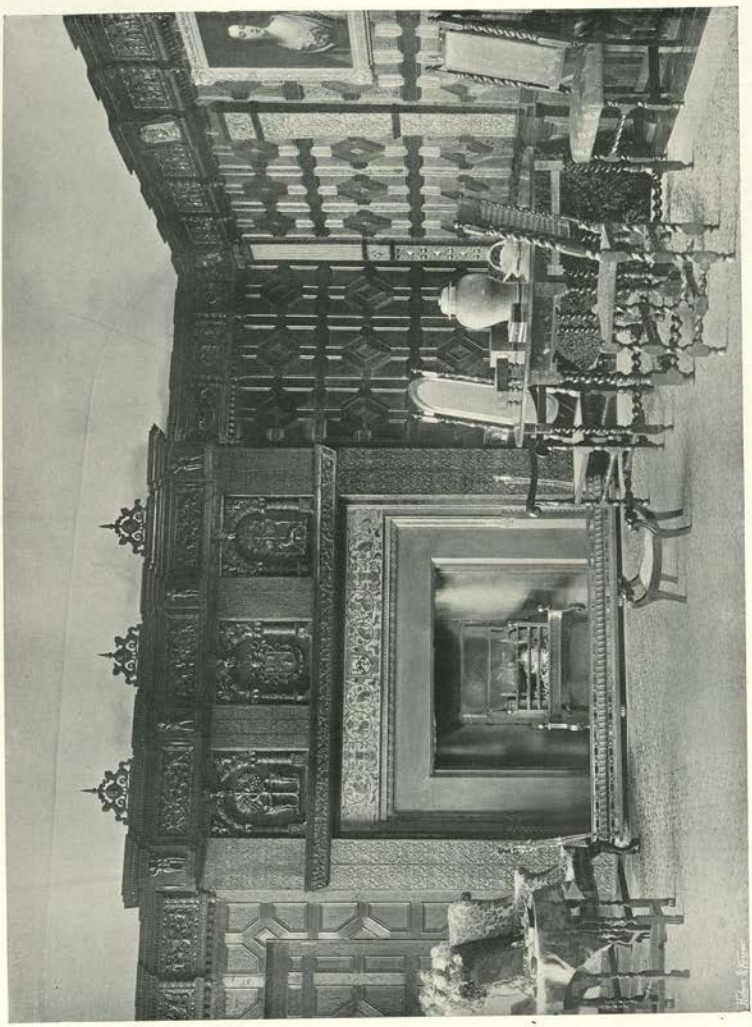
John Toke of Godinton died in 1513, and was succeeded by his son, another John, who died at the age of eighty in 1565. The wife of the latter was a daughter of Sir Thomas Kempe of Ollantigh, and some objects from that place were brought to Godinton. Captain Nicholas Toke of Godinton, great-grandson of this John Toke, was Sheriff of Kent in 1663, and lived until 1680, when he died at the age of ninety-three. He is buried in the chancel of the church with his five wives, the last of whom was Lady Diana, fourth daughter of Thomas Earl of Winchilsea. A local tradition avers that, at the age of ninety-two or ninety-three, this redoubtable veteran, having lost Lady Diana, walked all the way from Godinton to London in quest of a successor. Fate, however, was against him, and he was taken ill and died.

THE CARVED STAIRWAY, 1628.

His estate passed to his nephew and heir-at-law, Nicholas Toke of Wye, son of his next brother, Henry Toke, M.D., for the old captain had left only daughters.

THE UPPER STAIRWAY.

It would appear that the new possessor did much to adorn the house, for his initials are over the mantel at the north end of the gallery, and there are indications in other parts of the house. He kept the shrievalty for the county at Godinton in 1693, and was knighted in the following year. We shall pass rapidly over the succeeding members of the family. Nicholas's son John was twice member for East Grinstead. Then came another Nicholas, who died in 1757, and was succeeded by John Toke of Godinton, who was living there in the early part of the last century. His son, Mr. Nicholas Roundell Toke, who married the daughter of

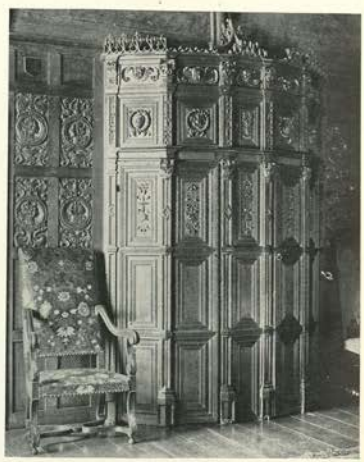


THE SOUTH END OF THE DRAWING-ROOM.

Sir Bourchier Wrey of Tawstock, Devon, worked much at the house, removing some disfigurements, and adding much to the richness of the place. He was succeeded at Godinton by his brother, the Rev. William Toke, rector of Barnston, Essex. The estate passed from the line of its old possessors in 1895, when it was sold to the present owner, Mr. G. Ashley Dodd.

The old structure of Godinton has its modest beauties, and presents the features of various times. Its eastern front is old, and there is more modern work on the north. The porch, the projecting wing, the mullioned windows, and the curved gable front, present the general aspect of the Stuart house, and the exterior and interior correspond in style and feeling. The present owner has carefully restored the house, with the advice of Mr. Reginald Blomfield, the eminent architect.

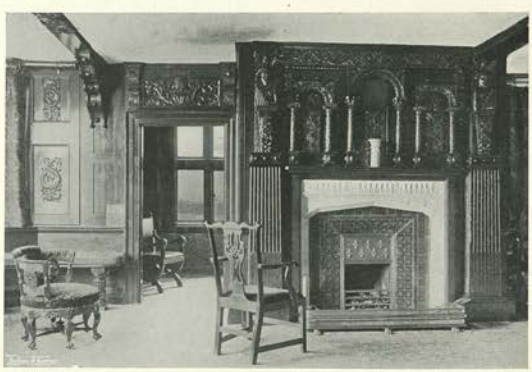
The Great Hall is a very noble apartment, most sumptuously finished and adorned. Its great tie-beam, which is seen supporting the kingpost and roof, is worthy of note, being finely moulded, and because the wood is chestnut. Here it may be observed that the chestnuts in the park are of noble size and great magnificence. Anciently the wood was not much used for construction. The panelling in the hall as elsewhere is very richly carved, and there is a beautiful open screen between the hall and the lobby. The same richness characterises the adornments of the mantel-piece, which we think were not all originally in this position. The effect, however, is harmonious and good. The arched doorways, the excellent details of cornices and structural and ornamental work, make this room particularly



CARVING IN THE HALL.

interesting, and invest it with much individuality and charm. It may be observed that, though structurally the hall is old, many of its features belong to recent times. The armorial glass is noteworthy, and, though it appears to be mostly, or all, of modern origin, from the excellent hand of Willement, it is interesting as giving the various shields of the Tokes and their connections.

The seventeenth century stairway, a good deal restored, is even more elaborate in its carvings than the hall, and the effect is of great richness and beauty. The newel-posts are carved from base to summit with arabesques, grotesques, and armorial achievements, and support heraldic birds and animals, with shields. The balustrade is of excellent turned oak, and the handrail is adorned with the twisted vine pattern. So we ascend to the gallery, finding everywhere things of interest or beauty. Let us not quarrel with the juxtaposition of Renaissance panelling and fourteenth century tracery. In the windows have been collected many shields of arms with the quarterings and matches of the family, which were formerly distributed throughout the house, and in the glass are several badges of the Kempes, brought from Ollantigh.



THE PRIEST'S ROOM.

The Drawing Room is another grand apartment, panelled with square and diagonal wainscoting from floor to ceiling. The panelling is divided by pilasters, some fluted and some richly carved. Round the cornice is a peculiarly interesting and most unusual representation of the old

exercises of the militia, showing them with their matchlocks and rests engaged in drill. Nowhere else in England is there anything so curious of the kind. In other parts of the frieze are hunting scenes, while some of the panels are filled with characteristic Renaissance carving. A cabinet of Louis XVI. and a fine clock of the same period have their places with earlier furniture. The chimney-piece is of Bethersden marble, as is the case with some other chimney-pieces in the house.

The fireplace at the north end of the gallery, framed between book-shelves, is particularly rich, and bears the date 1671, with the initials of Nicholas Toke and his wife. The very unusual panels are divided by coupled Corinthian columns, and above in the cornice, which is most richly worked, are the Toke arms and the "Pelican in her Piety"—the desert bird,

> "Whose beak unlocks her bosom's stream
> To still her famished nestlings' scream."

The one thing which the lover of perfection in old houses may miss at Godinton is adornment of the ceilings, but a fine modern one is in the "White Parlour."

The same character of richness is found elsewhere in this most remarkable house. The features of the China Room are new, and were designed by Mr. Blomfield in 1896. In the Priest's Room we discover the older character, but it appears that nothing here belongs to the ancient house. There is something of composite character in the mantel-piece, but it is all very charming. One of our illustrations shows in greater detail a very characteristic work. It is the overmantel in the Library, which has a central arched compartment, two flanking arches, with carved heads in the panels, and four figures supporting an architrave, with panels and dentils. It is a very curious and interesting composition, and is quite indicative of much of the work at Godinton.

The place is surrounded by very beautiful and attractive gardens. They are not the old gardens, it is true, but are of good character, and have been much improved of late. The trees are now of surprising size, and show the great fertility of the soil, and there is a good piece of water in the grounds. All these external features of pleasant surroundings and architectural merit should be linked with the unusual character of the interiors. Built by the Tokes, the existing house remained for hundreds of years in the same family, and was passed from father to son, each new possessor doing something according to his taste and the style of his time in his endeavour to add to the beauty of the place. In judicious hands some excrescences have been removed, and now Godinton is noteworthy as a place which has not only escaped destruction and decay, but has found those who have had a real pleasure in adding to its adornments.

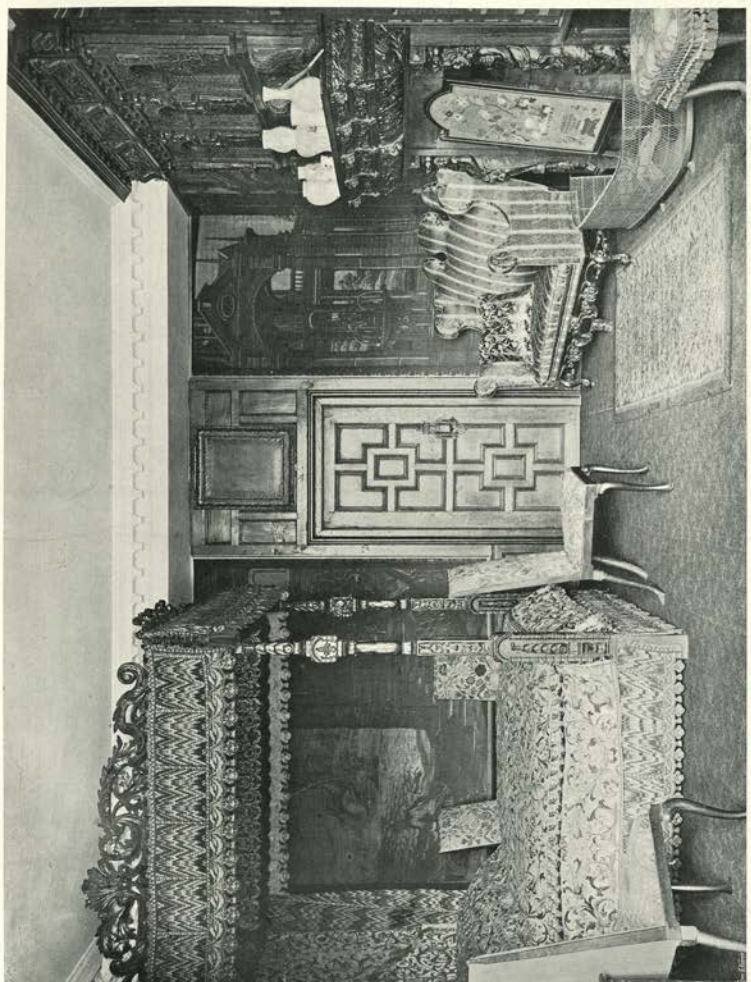
WROXTON ABBEY,
BANBURY, OXFORDSHIRE.

THE old seat of Lord North, standing within some three miles of Banbury town, in Oxfordshire, with its fine Stuart character, has affinities of date and style with many other houses depicted in this book. Built up in its foundations are some few remains of the Augustinian Abbey from which it takes its name, whereof the possessions passed at the Dissolution to Sir Thomas Pope, the founder of Trinity College, Oxford. The ancient buildings are said to have been destroyed by fire. In the reign of James I. Sir William Pope, afterwards Earl of Downe, to whom the property then belonged, erected a splendid mansion on the remains of the Priory. From the Pope family it passed by the marriage of the last heiress, Lady Frances Pope, to Sir Francis North, afterwards Lord Guilford, Lord Keeper in the reign of James II., with whose descendants it still remains.

It will be seen by the illustrations that the internal features are of extraordinary beauty and much elaboration. The door in the inner porch, leading into the Great Hall, is a marvel of Jacobean craftsmanship, much adorned with rich panelling, medallions, and human figures. The hall itself is a very remarkable apartment, with the unusual feature of enwreathed columns beautifully sculptured to support its carved oak gallery. It has

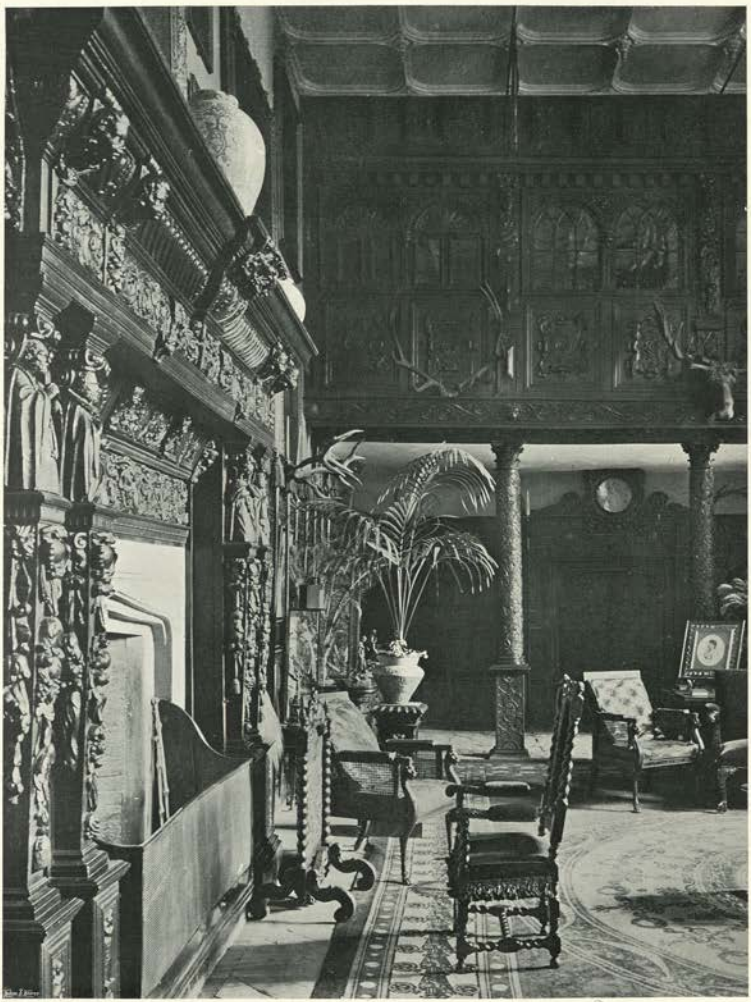
THE DINING-ROOM.

ENTRANCE TO THE HALL.



QUEEN MARY'S ROOM.

happily been restored, for until the time of the late Baroness North its beauties had been concealed by coatings of white paint. There is a remarkable oak mantel-piece, and the panelling is noteworthy. Here may be seen the letter of protection granted by Charles I. to the then Earl of Downe. Here, too, are preserved the bag of the Lord Keeper North, and remarkable hawking paraphernalia used by James I. on the occasion of his visit. The hall is lighted by two fine windows filled with armorial bearings in stained glass, which came from the ancient family seat of the Norths at Kirtling, Cambs, when the mansion there was pulled down in 1802. The walls are

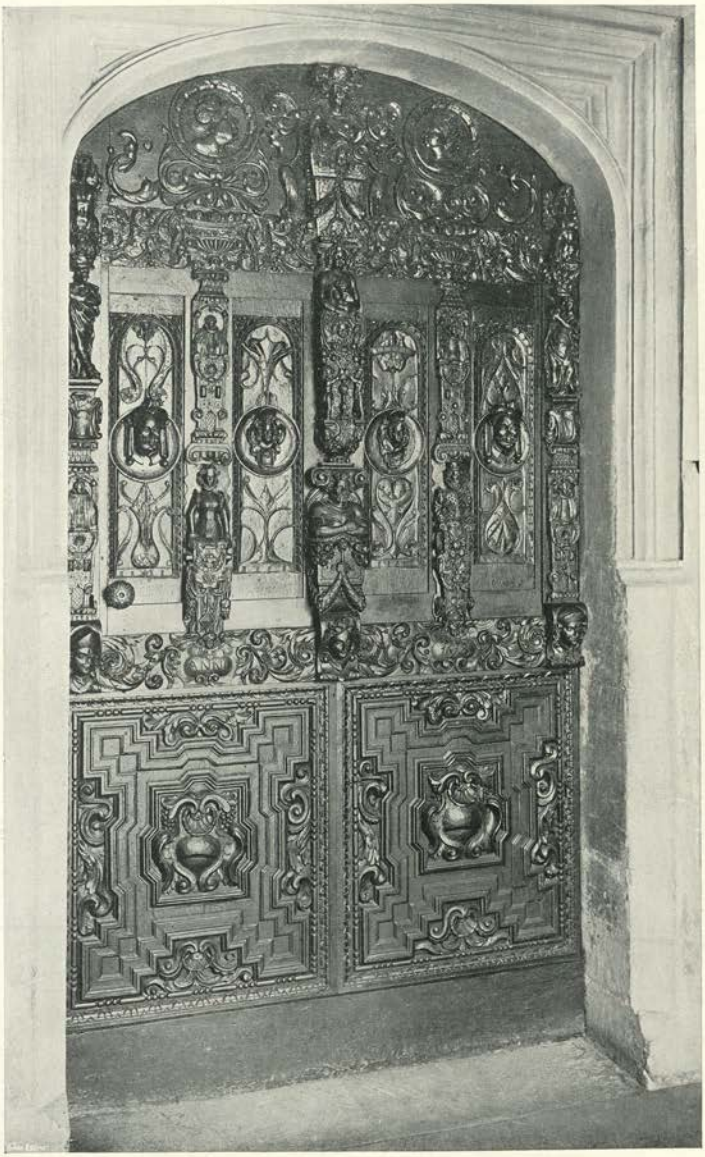


THE HALL AND GALLERY.

THE HALL MANTEL-PIECE.

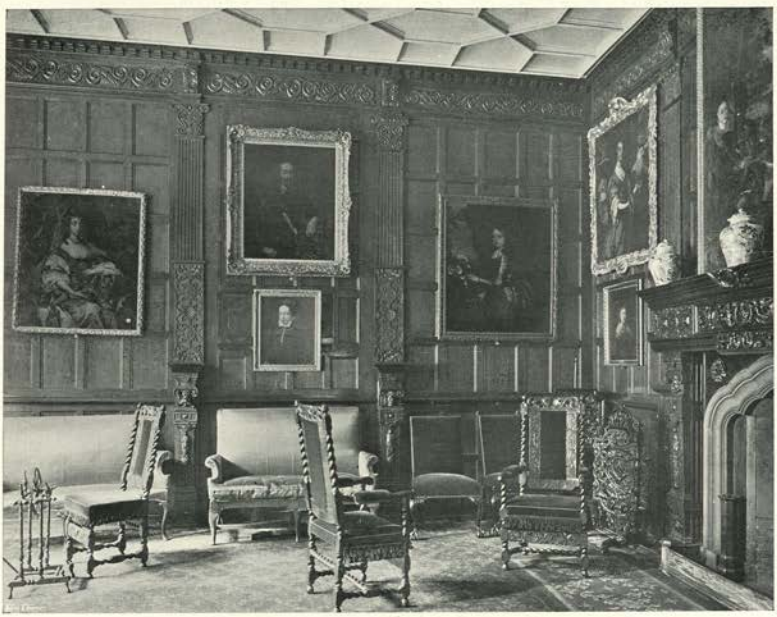
covered with family portraits, including those of Sir Thomas Pope, the first owner after the dissolution of the Priory, and his descendants of the noble house of Downe, from whom, through the female line, the present Lord North traces his descent.

The Large Dining Room is panelled throughout with dark oak, and has a fine mantel-piece of the same wood. Over it hangs a portrait of Lord Guilford, the Lord Keeper of James II. Here, also, are many fine family portraits by Van Dyck, Janssen, Lely, Kneller, and others. The ceiling of this room is a magnificent piece of work. It was put up by the Lord Keeper, who was a great musician as well as lawyer, and left a record of his tastes in the design, which consists of musical instruments of various kinds combined with



THE HALL DOOR, EARLY SEVENTEENTH CENTURY.

symbols of the law. A door leads hence to the charming Garden Parlour, entirely panelled in dark oak, with fluted pilasters. The pictures here are almost unique. Over the mantel-piece is a very rare portrait of Henry Prince of Wales, elder brother of Charles I., of which an exact replica exists at Hampton Court. The other portraits include an interesting one of Charles I., by Stone; Prince Rupert, especially rare; the Duke of York (James II.) and Princess Henrietta—afterwards Duchess of Orleans—as children; Mary Queen of Scots; Queen Mary of England; Queen Elizabeth as a child, when a State prisoner at Kirtling, by



THE GARDEN PARLOUR.

Zucchero; and Elizabeth of Bohemia. Portraits of Lord Guilford Dudley, husband of Lady Jane Grey; of Lord Burleigh and Sir Francis Walsingham; and some very fine family portraits, complete a collection of celebrities of Elizabethan and Stuart times which it would be scarcely possible to match. On the same floor is the small Red Drawing Room, in which is a portrait of the Prime Minister, Lord North, with other family portraits, and some very fine miniatures of Royal personages and members of the family. This room leads into the Library, a very charming room, well filled with valuable books, representing the acquisitions of many generations of collectors, as witnessed by their autographs in the volumes.

The Grand Staircase, with a noticeable coved plaster ceiling, is adorned with many pictures, and leads to the Yellow Drawing Room. This splendid apartment, panelled in yellow silk, divided by fluted pilasters in white and gold, is over the Large Dining Room. The mantel-piece of carved Caen stone is remarkably fine; and the furniture, by Chippendale, upholstered in satins and brocades of various colours, and hand-painted, is most beautiful. Here hang family portraits, and there are many curiosities in cases, including relics of Trafalgar, Waterloo, and earlier battles.

Leading from the Yellow Drawing Room are the Princes' Rooms, so called because they have been occupied on several occasions by Heirs Apparent, first by Frederick Prince of Wales, father of George III., and subsequently by the Prince Regent. These rooms are tapestried throughout. On the next *étage* we come to the Japanese Gallery, leading out of which is the room occupied by King James I., and later by Charles I. and his Queen. The furniture and hangings of this chamber remain almost untouched. Beyond this again is the magnificent Tapestry Room, so called from its being entirely panelled with old tapestry of the very finest description.

This room contains a very notable carved bedstead, the whole of the hangings of which, and the counterpane, were worked by Mary Queen of Scots in captivity. The mantel-piece, over-mantel, and cupboards are all of beautiful old carved oak.

The Clarence Room derives its name from the fact that it was once occupied by William IV. when Duke of Clarence. The bedstead is a splendid specimen, with the Sacred Heart carved on the canopy, which is supported by beautifully-carved oak pillars. The shutters in this, as indeed in all the other rooms, are finely carved in oak, the patterns being much varied, but all beautiful. This room, like many others, is tapestried. The house has also a beautiful Chapel, which is one of its great features.

It may be added that the first Lord North was born about the year 1496, and was one of Henry VIII.'s Clerks of Parliament, being greatly in favour with the King, who made him Treasurer and afterwards Chancellor of the Court of Augmentations. The King gave him several grants of land, and he was enabled to purchase the Manor of Kirtling, which was the principal seat of the North family till about the year 1735. He was one of Henry's executors, and on the Council of Edward VI. On the death of King Edward he was one of those who acknowledged Lady Jane Grey; but Queen Mary seems to have extended to him the same favour that her father had done—she made him a peer, and chose him to escort her husband, Philip of Spain, from Southampton to Winchester, where the marriage was solemnised.

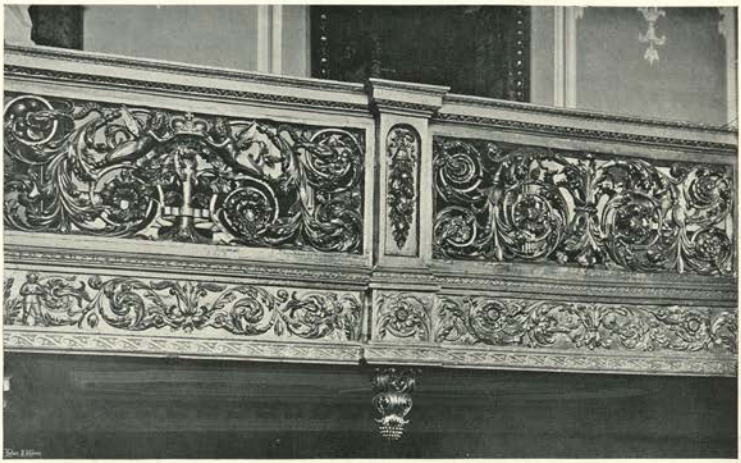
Roger, second Lord North, a distinguished general, and afterwards Treasurer of the Household and Ambassador to the King of France, seems also to have stood high in his Sovereign's favour. At the coronation of Elizabeth he was made a Knight of the Bath, and he afterwards accompanied the Earl of Sussex to Vienna, bearing the Order of the Garter to the Emperor Maximilian, a portrait of whom hangs in King James's Dressing Room, together with a portrait of Queen Henrietta, being one of the most interesting in the collection. Dudley, the third Lord North, was the grandson of the second peer; he lived to the age of eighty-five, and enjoyed the title from the days of Elizabeth till some years after the Restoration. His son and heir, the fourth Lord North, was a soldier, a politician, and also had literary tastes. One of the most interesting portraits at Wroxton is of him; he only survived his father ten years, but he lived to see ten of his fourteen children uphold in every way the family credit. It was his second son, first known as Sir Francis North, the Lord Keeper, who became Lord Guilford. The sixth Lord North served under the Duke of Marlborough, and at the battle of Blenheim had his right hand shot off. He died in exile on account of his share in the rebellion of 1715, having been created an Earl by the deposed King James III. He left no son, and the title of Lord North devolved on Francis, the grandson of Lord Guilford, the celebrated Keeper, who was created Earl of Guilford in 1752. It was through the Keeper's marriage with the second daughter and co-heiress of Thomas Pope, Earl of Downe, that Wroxton came into the North family, as has been explained.

TYTHROP HOUSE, OXFORDSHIRE.

THE pictures which illustrate the fine work at Tythrop House are the indication of the work of a master craftsman in wood. Nowhere else do we know of a stairway richer or more splendid in style of adornment. There is much else at that fine mansion which might have been depicted, but we have chosen the noble stairway, with its three ascents and its gallery, as the feature best worthy of being brought before our readers. Many as are the views held as to the true principles of adornment, the object to be sought in our endeavours—whether Nature should be reproduced as she is, or be transmuted into a new and conventional form, whether simplicity should be desired or elaboration, whether structural features should be emphasised or concealed—whatever views, we say, are held as to the plenishings and adornments of the home, there is not anywhere the man who undervalues craftsmanship, the evidence of thought expressed by the human hand; and thus there is no one who will not admire the marvellous carving of the great stairway at Tythrop House. This masterpiece, as we are told, and can well believe, is from the hand of Grinling Gibbons. It was impossible for that marvellous man to execute all the commissions offered to him in the time of his prosperity, when the trembling flowers of wood over his doorway in La Belle Sauvage Court had attested his skill, and when the admiration of John Evelyn and the patronage and employment of Christopher Wren had made him famous. There were those who worked with him and for him, under his direction and guidance—men like Selden, who lost his life in saving the carved room at Petworth from a destructive fire; like Henry Phillips, who was with him at Whitehall; and like Watson, who laboured at Chatsworth, though there are those who contend that the latter worked independently of Gibbons, and was a genius on his own account. It is not necessary, evidently, to hold that Gibbons with his own hand executed the whole of the beautiful work at Tythrop House, but unquestionably his mind and influence are there. The pillar support at the foot is beautified with fruit and foliage carved in bold relief, and is supported by remarkably handsome scrollwork. The scroll design, which figures so prominently in Renaissance panel-work, is the dominant motive in this magnificent work of the chisel. Nowhere is the carving surpassed in the boldness, freedom, and lightness of the curves. In the perforated balustrade—if the word may be used where there are no balusters—these flowing and graceful forms assume the character of twisting growths in the conventional classic taste. There is a quality in the lines and manner that will not escape anyone. Beautifully sculptured cherubs are in this bold curling greenery, forcing their way through, as it were, in their efforts to ascend, while others support crowns, and there are heraldic birds in wreaths, and much else to give variety. The carved newel-posts are marvels of this fine craftsmanship. In truth, this wood-carving is not, in its style and manner, excelled.

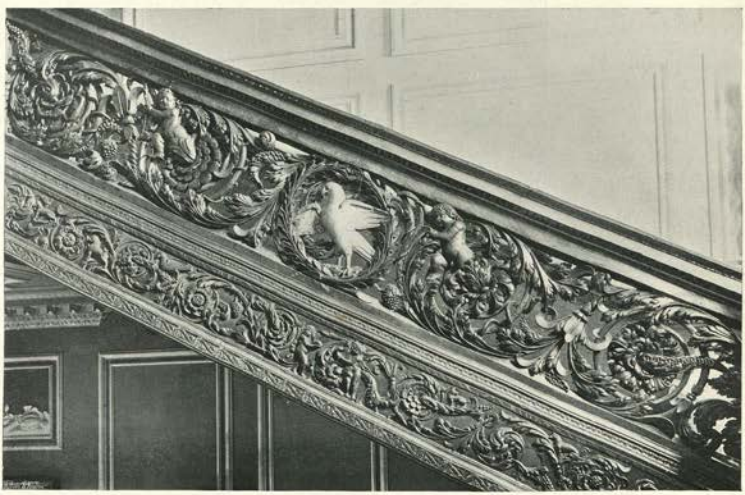
DRAWING-ROOM CHIMNEY-PIECE.

Tythrop House is about two and a-quarter miles to the east of Thame, within the liberty of Tythrop, in the county of Oxford,

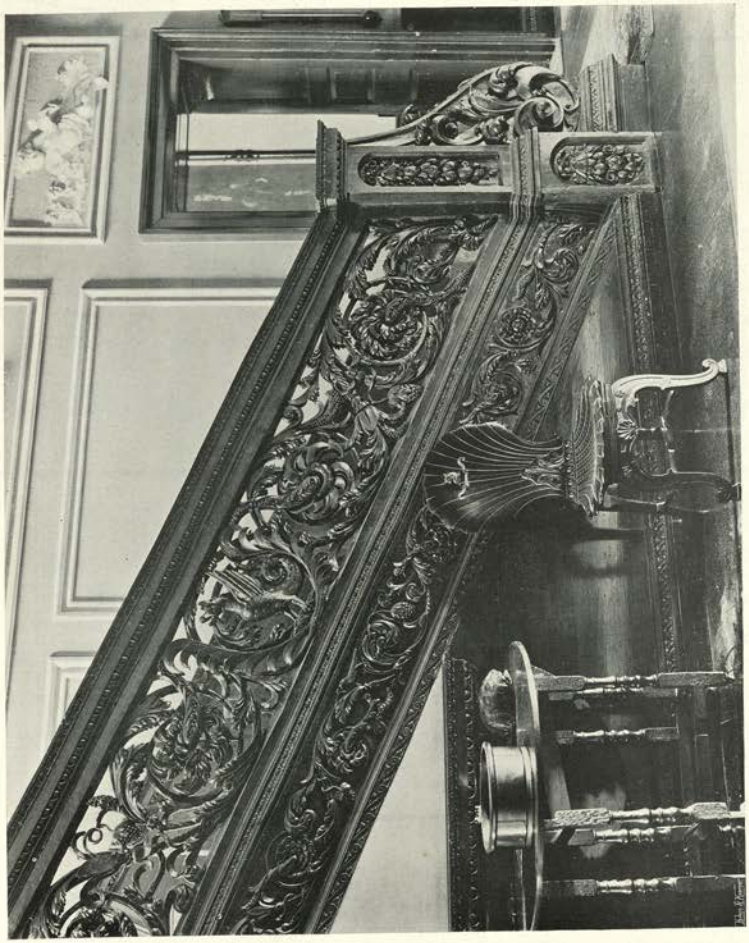


THE CARVED GALLERY OF THE STAIRWAY.

"the liberty" forming part of the parish of Kingsey. This parish, including the liberty of Tythrop, formed part of the Royal demesne, and was purchased in the year 1619 from the Crown by Henry Spiller of the City of London, Merchant, the estate being described as "the Manor and Lordship of Kingsey, otherwise Rose Kingsey, otherwise Tythrope." Henry Spiller's only son, Sir Robert Spiller, Knight, married a daughter of Sir John Dormer of Crendon and Dorton, County Bucks, and their only child, Jane Spiller, succeeded to her father's estate, and married the Hon. James Herbert, sixth son of Philip, fourth Earl of Pembroke.

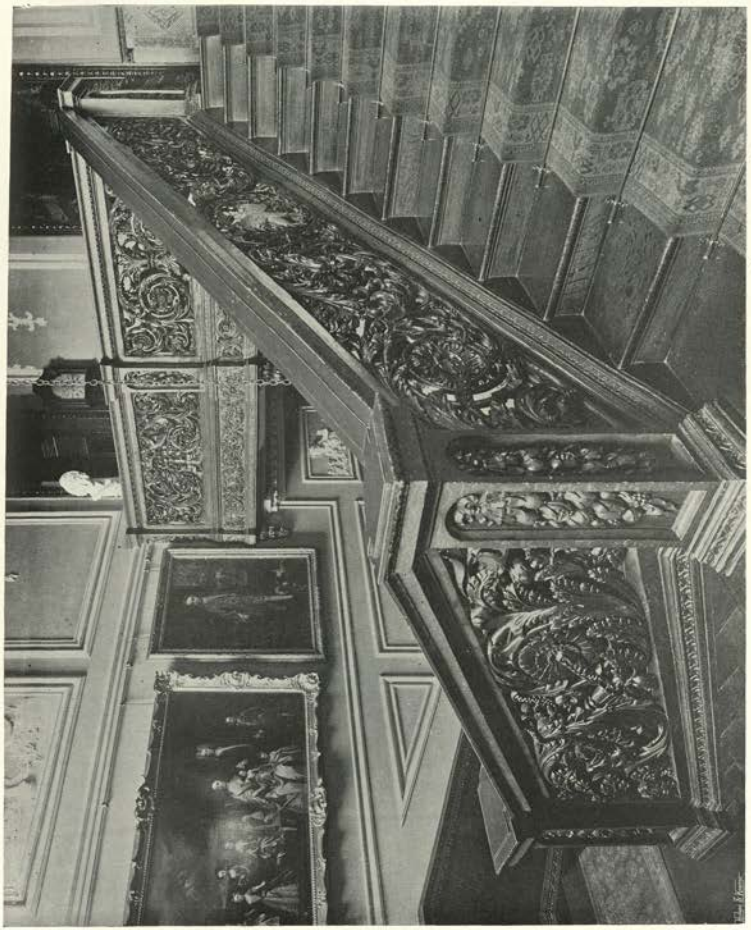


THE PIERCED CARVING OF THE BALUSTRADE.



THE LOWER STAIRWAY.

FOUR SIDES OF THE STAIRWAY.



THE ASCENT TO THE GALLERY.

James Herbert, the son of the marriage, who was Member of Parliament for Malmesbury in 1665, and for Aylesbury in 1702, succeeded to his mother's estate, and, marrying Lady Catherine Osborne, daughter of the Duke of Leeds, he died in 1709, whereupon the estate descended to his son, James Herbert, who was Member of Parliament for Queensborough. He died in 1720, leaving two sons surviving, the elder of them (the fourth James Herbert), who was Member of Parliament for Oxford in 1739, succeeding to the estate. He died unmarried, and was succeeded by his brother, Philip Herbert, who himself died in 1759, without issue, leaving his sisters, Ann Herbert and Sophia, who had married Philip, sixth Viscount Wenman of Thame Park, Oxon, his co-heiresses. On a partition of the properties, Lady Wenman took as her share other estates, which had passed to her and her sister, while Miss Ann Herbert became the sole owner of the Kingsey property. Viscount and Lady Wenman had only one son, who, on his father's death in 1760, became the seventh Viscount. He died in the year 1800 without issue, whereupon the title became extinct. The only surviving daughter of the sixth Viscount Wenman—viz., the Hon. Sophia Wenman—married Mr. William Humphrey Wykeham of Swalcliffe, County Oxon, of which marriage, amongst other children, there were two sons, viz., Mr. William Richard Wykeham of Swalcliffe, and afterwards of Thame Park, which he inherited through his mother, and Mr. Philip Thomas Wykeham. On the death of Miss Ann Herbert, which occurred in the year 1810, the Kingsey estate passed under a clause in her will to her great-nephew, the above Philip Thomas Wykeham, and on his death, in the year 1832, it descended to his eldest son, Mr. Philip Thomas Herbert Wykeham, formerly of the 7th Hussars, who, dying in the year 1879, devised the estates to his nephew, the present owner Mr. Philip James Digby Wykeham.

Reverting for a moment to the Thame Park property, Mr. William Richard Wykeham, who died in 1800, left an only daughter, Miss Sophia Wykeham, who was created a peeress in the year 1834 by the title of Baroness Wenman. She died unmarried, having devised the Thame Park and other estates by her will in strict settlement, under which will the before-named Philip Thomas Herbert Wykeham was tenant for life, and, on his death without issue, they passed to his brother, Mr. Aubrey Wenman Wykeham, who afterwards assumed the name of Musgrave; and, on that gentleman's death in 1879, they vested in his eldest son, Mr. Wenman Aubrey Wykeham - Musgrave, the elder brother of Mr. Philip James Digby Wykeham.

The mansion of Tythrop, inherited as has been described, is cherished and preserved, and is in many ways noteworthy. A handsome edifice of stone, it stands in a well-wooded park of about 120 acres, very pleasantly situated. Among the many valued possessions in the house, none is so interesting as the large collection of family portraits and other valuable pictures, many of which represent members of the Herbert family. The choicest gem in the collection is a magnificent portrait by Van Dyck of Philip Earl of Pembroke and Montgomery, carrying the staff and key as Grand Chamberlain of Charles I. This was exhibited at Burlington House in the year 1882, and is universally admitted to be one of the masterpieces of the painter. There are several other pictures by Van Dyck, and numerous portraits by Sir Peter Lely, the choicest of which is, perhaps, a painting representing himself and his wife, the latter playing on a lute. Amongst other painters, Rubens, Van Ostade, Mytens, Van Allen, Kneller, Stubbs, and Linnell are represented by admirable examples; while there are many most interesting small paintings, including portraits of Mary Queen of Scots, Don John of Austria, the Earl of Essex, beheaded in 1601, and others the painters of which are not known. The Drawing Room has a very beautiful carved chimney-piece, enframing a mirror, which we illustrate.

LONGLEAT,

WILTSHIRE.

WHETHER Sir John Thynne, the Shropshire squire, knighted after the battle of Pinkie, 1547, afterwards secretary to the Protector Somerset, and the possessor of vast wealth in a time when much wealth ran in new channels, was veritably in his own person that mysterious architect John of Padua, as some have ventured to suggest, or whether he confided the erection of his famous dwelling to some other great master, or shared in the planning and designing, as is more probable, it is universally admitted that the house he built at Longleat is one of the most magnificent of all English ancient homes, comparable even to such places as Hatfield and Audley End. Much might be said of its history, but the purpose here is mainly to note its internal features, and to endeavour to observe how Architecture, calling in Sculpture as a handmaid, has singularly beautified it, and how the woodcarver, glass-stainer, tapestry-worker, and others carried on the house to completion, with rare, harmonious, and satisfactory charm. The erectors of Longleat were, indeed, many of them remarkable men. The original builder, Sir John Thynne, who secured possession of the lands of the old Black Augustinian Canons of Longleat, expended enormous sums during a period of years. His first structure suffered from fire, but beginning his work afresh about 1568, he is said to have been helped by Robert Smithson, the builder of Wollaton, and when he died in 1580 he left a large part of it completed, though much of it as an architectural shell merely, and no portion of the west front had been erected. The magnificent oak screen and wainscot were added by his son, Sir John Thynne. Sir James, the fourth owner, who died in 1670, erected the great staircase, and laid out the stone terrace under the advice of Sir Christopher Wren, and at the same time the old priory barn was converted into stabling. Thynne was visited at Longleat by Charles II. and his Queen in 1663, and great rejoicings took place. He was succeeded by his nephew Thomas, better known as "Tom of Ten Thousand," the "Issachar" of "Absolom and Achitophel," who was foully done to death in Pall Mall by the secret agents of Count Königsmark on February 12th, 1682. It is known that this possessor did much to beautify the place, completing a fine

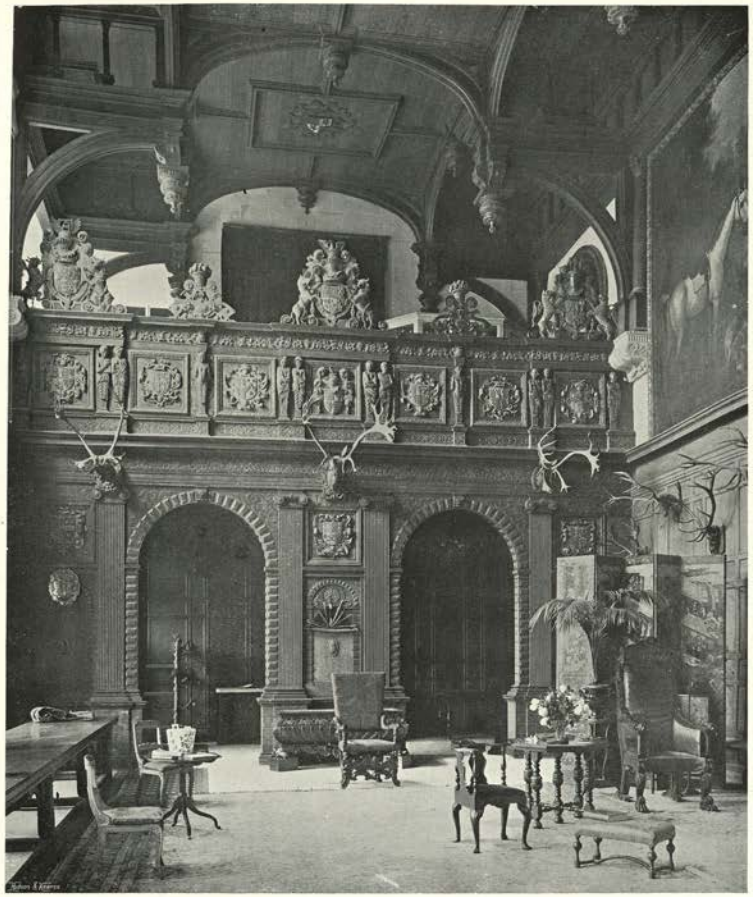
MARBLE CHIMNEY-PIECE IN THE SALOON.

dining-room and making a new approach from Frome.

The murdered man's second cousin and successor, the first Viscount Weymouth, gave the external attractions, by laying out the gardens, and his hand is traceable also in the interior. Thenceforward, for some forty years, Longleat was without a resident owner. The third Viscount did much to improve the house, however, and kept great state there, but it was the second Marquess of Bath, about the year 1808, who carried out the most important alterations. He employed as his architect Wyatt, better known as Sir Jeffrey Wyattville—the same who added a wing to Chatsworth—and the grand staircase and galleries took the character they now possess.

Thus we see how in successive hands Longleat became what it is, the fruit of a fine original conception, now lifting against the sky its venerable walls of mossy stone, pierced by a vast number of windows, adorned with pilasters and cornices, and crested with turrets and statues, and beautiful within through the admirable craftsmanship of many hands. Longleat is, in fact, as Mr. Fergusson said, one of the

THE GREAT HALL.



THE SCREEN AND GALLERY OF THE HALL.

largest and most beautiful palaces of its time in England.

Upon entering the house the visitor is impressed by the splendid character of the Great Hall, with its grand oaken roof, its magnificent carved screen and gallery, and its sculptured mantel-piece. Surmounting the screen, of which the enriched details are well seen in the picture, are the arms of the Protector Somerset in the middle, of Thomas Ratcliffe, Earl of Sussex, and of Cecil, Lord Burghley, while below are numerous achievements showing the alliances of the family of Thynne. Heraldry plays a large part in the adornment of this glorious apartment, and it is employed in admirable sculptured form. Thus, at the other end of the hall, below the small gallery, are the arms of Savile, Lord Halifax, with the owl crest and the motto, "Be Fast," and over a door on the south side is the shield of Devereux, Earl of Essex. The white marble mantel-piece, supported by fluted Ionic columns, consists of caryatid figures, bearing a carved entablature, and a clock and wind-dial are enframed. The great hunting pictures which line the lofty walls above the panelling are by Wootton, and

include portraits of the second Lord Weymouth, who was a great lover of the chase, and his friends, who were often entertained at Longleat. The hall was adorned at a time when such apartments had lost their importance as the common resorts of the household, where its members were used to meet and eat together, above the salt or below, as the case might be. But the magnificent chamber of Lord Bath's house was designed to bespeak, as it were, the character of the dwellers in the house. The trophies of the chase, like the great hunting pictures, tell of their tastes and diversions. The numerous escutcheons are the token of their high lineage and kinship with many great houses in the land. The enrichment of design and detail tells of their love for the "house beautiful."

Not, perhaps, in every part does the old spirit prevail as in this noble hall, but the remodelling by Sir Jeffrey Wyattville had become necessary. The north side of the house had indeed been many years in partial ruin when he undertook the work for the Marquess. It is remembered that the architect found in an old flue of the kitchen chimney more than one hundred skeletons of jackdaws and other birds, and he discovered many other things which it was necessary to remove. There is no intention of cataloguing the rooms and their pictures here. The illustrations will suggest how charming many of the internal features are, and it will be seen that much is due to the fine work of the sculptor and wood-carver.

It is usual to pass from the Hall to the corridor, where are some excellent examples of old furniture, and upon the walls hang many family and other portraits by Kneller, Lely, Mytens, Janssen, and various well-known artists. In the South Library the pictures include portraits of Henry VIII. and the Protector Somerset by Holbein, and of Bishop Ken, who lived many years at Longleat as the guest of the noble owner of his time. The Drawing Room is an attractive apartment, possessing several fine works of great painters of the Italian schools—Pinturicchio, Ghirlandajo, Mantegna, and Raphael. In the Saloon is much splendid old tapestry, with a beautiful sculptured mantel in white marble. The Dining Room is full of fine family portraits, and includes one of "Tom of Ten Thousand," who built or reconstructed the room. Thus we reach the great staircase, which was the work of Wyattville. It is hung mostly with hunting pictures, and leads to the upper corridors and rooms, which are adorned with curious and interesting paintings, not to be described here.

Both internally and externally Longleat is full of interest. Its long series of stately and beautiful chambers represents the taste and character of three centuries, and each of them has something beautiful, attractive, or instructive to disclose. Happily for many, the noble owner of the place, at particular times and seasons, allows others some share in the beauties of his palatial abode. As Mr. Repton, who admired its magnificent gardens, said in 1803—and the same is true to-day—Longleat, "far from being locked up to exclude mankind from partaking of its scenery, is always open, and visitors are allowed freely to amuse themselves, which circumstance tends to enliven the scene; to extend a more general knowledge of its beauty to strangers; and to mark the liberality of the noble proprietor, in thus deigning to share with others the good he enjoys."

WENTWORTH CASTLE, YORKSHIRE.

THE stately classic house of Mr. Vernon-Wentworth stands some three miles south of Barnsley, in the Yorkshire parish of Silkstone, upon high land between two streams of the Dove, commanding a magnificent prospect, especially towards the east. It is within the township of Stainborough, but the name of that ancient place has almost been lost in that of the Castle itself. In early times this locality belonged to a family which appears never to have had a surname until, in the reign of Henry III., one Isabel, an heiress, carried it, on her marriage with Sir Robert Everingham, into a family which held it for some centuries. The Everinghams gradually sank, and in their fallen fortunes, in 1596, they alienated some part of the estate to Thomas Cutler. The new possessor, who belonged to one of those families of lesser degree which struggled to the front in Tudor times, afterwards secured the whole estate, the Everinghams being known there no more.

The Cutlers, however, became men of greater note, and Sir Gervase, who was knighted by James I., married, as his second wife, the daughter of John, Earl of Bridgewater. He was a stout Royalist in the Civil Wars, raised a large body of men at his own charge, and carrying the family plate, to the value of £1,000, to Pontefract, to be coined into money for the King, died at the Castle there. The son of the Cavalier, another Sir Gervase, was

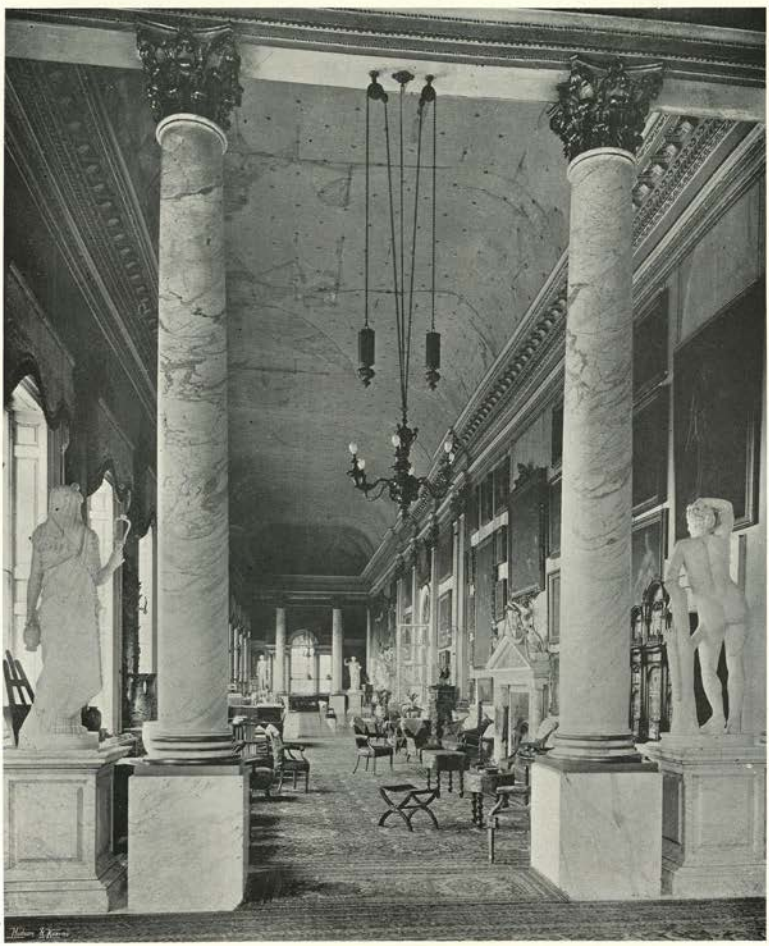
THE OLD HALL.

QUEEN ANNE'S SITTING-ROOM.

both extravagant and dissolute, and was not the man to repair fortunes wasted in the evil days of war. Shortly before he died, or at about the time of his death, his estates at Stainborough passed by sale to Thomas Wentworth, Lord Raby, descended from a family settled at Wentworth, near Rotherham, from very early times, which had given birth to the great Earl of Strafford. After the Earl's execution, the estates and honours of Wentworth Woodhouse were restored to his son, but, when this second Earl died, in 1695, his title of Baron Raby came to his cousin Thomas Wentworth, the builder of Wentworth Castle.

Wentworth was a remarkable man in his time, ever a soldier first, coming of an old fighting stock, for his grandfather had been slain for the King at Marston Moor. More of a soldier was Wentworth than a diplomatist, though diplomacy was forced upon him. After the Revolution he became a cornet in Lord Colchester's regiment of horse, and went to Scotland in the expedition against Dundee, after which he was fighting in Flanders until the

Peace of Ryswick. He was in the vanguard at Steinkirk, 1692, where his squadron was cut to pieces and himself wounded, and as a reward for his valour William III. promised him early promotion. In the next year he became aide-de-camp to the King and major of the first troop of Guards. In 1695 he was with William at the siege of Namur, where one of his brothers was killed, and it was shortly afterwards that he inherited the title of Raby, when his cousin, the second Earl of Strafford, died. It was a somewhat barren inheritance, for the Earl left his estate to Thomas Watson, son of Lord Rockingham. Raby was given command of the Royal Regiment of Dragoons in 1697, and advanced rapidly until he became a lieutenant-general ten years later. Long before this he had been drawn into the diplomatic circle. He was despatched in 1701 as envoy at the coronation of Frederick, Elector of Brandenburg, as King of Prussia. In the next year, fighting again, he had his horse shot under him, and lost



THE LONG GALLERY.

another brother. He was reluctant to relinquish military service, but, being a great favourite with Frederick, he was sent to Berlin as envoy in 1703, and became Ambassador Extraordinary three years later. All along he was in close

Apparently a substantial mansion of the Stuart character stood there, some parts of which still exist. Probably the soldier-diplomatist did not greatly alter it at this period. He was, however, weary of his post abroad, and represented

THE GRAND STAIRWAY.

relations with Marlborough, and, though a diplomatic Minister, took some part in the military operations as a volunteer.

He was in England from May to September, 1708, and it was at this date that he bought the estate of the Cutlers at Stainborough.

to Marlborough his desire to be relieved of it, to be made a Privy Councillor, and to have his cousin's peerage of Earl of Strafford called out in his own person. Although Swift said that he was wholly illiterate, and could not spell, he was a man of taste and art judgment, and in

the autumn of 1708 he spent two months in Italy, where he bought many pictures. Before leaving Berlin, Frederick had presented him with a magnificent sword, set in diamonds and worth £15,000. In 1711 he was Ambassador at The Hague, and in that year his wishes were gratified, for he was made a member of the Privy Council and created Viscount Wentworth and Earl of Strafford, with special remainder to his brother Peter. He was one of the plenipotentiaries at The Hague to negotiate the terms of the Peace subsequently confirmed at Utrecht, and was made a Knight of the Garter, but the Treaty did not give universal satisfaction, and so much were the Commons incensed against Strafford that it was resolved to impeach him for high crimes and misdemeanours. His defence was delivered in the House of Lords, and no further action appears to have been taken. From that time onwards up to his death he lived mostly on his Yorkshire estates, where he greatly improved the old house of the Cutlers, created about it extensive ornamental grounds, and introduced many paintings and other works of art which he had purchased abroad. He died at Wentworth Castle in 1739.

William Wentworth, second Earl of Strafford of the new creation, who lived until 1791, was also a builder. He refronted his father's house after a design of his own, and did a great deal to beautify and enrich it with works of art. The grounds were much improved in his time. Horace Walpole was his intimate friend, and Wentworth Castle and its noble owner are constantly mentioned in the famous "Correspondence." Walpole was constantly looking forward to visiting the Castle, and when he went there he wrote: "This place is one of the very few that I really like. The situation, woods, views, are perfect in their kinds." "Gramercy for your intention of seeing Wentworth Castle," he wrote to the Misses Berry in 1789; "it is my favourite of all great seats. Such a variety of ground, of wood and water, and almost all executed and disposed with so much taste by the present Earl. Mr. Gilpin sillily could see nothing but faults there. The new front, in my opinion, is one of the lightest and most beautiful buildings on earth; and, pray, like the little Gothic edifice, and its position in the menagerie. I recommended it and had it drawn by Mr. Bentley from Chichester Cross." The Earl, like his father, was a collector, and spent much time abroad. Lady Mary Wortley Montagu met him in Rome in 1741, when he was a young man, and says, "he behaved himself really very modestly and genteely, and had lost the pertness he had acquired in his mother's assemblies." In the quadrangle of the house is a statue of this Earl by Rysbrack. He died

THE EAST TAPESTRY ROOM.

childless, and the title and estate went by the special remainder to Frederick Thomas, third Earl of Strafford, his cousin, who also died childless in 1799, when the estate passed to Mrs. Hatfield-Kaye, his sister.

The present owner is descended from Harriet, sister of the second Earl, who married Mr. Henry Vernon, of Hilton. When the estate passed to these descendants in the female line, by the will of Mrs. Hatfield-Kaye, Mr. Frederick Thomas William Vernon added the name of Wentworth.

Wentworth Castle, made what it is by these interesting men, is a great and stately erection, uniting some things that are old with the dignified aspect of great classic forms. There is a magnificent Hall, its panelled ceiling adorned with allegories in the manner of Verrio, supported by fluted Ionic columns, while the pavement is in black and white marble. The hand of Grinling Gibbons is traced in much of the fine wood-carving, in panels and friezes, and there are characteristic mantels supported by figures. The East Tapestry Room has rich fluted Corinthian pilasters and a boldly modelled ceiling; and Queen Anne's Sitting Room is in the same style. According to the manner of the time, the apartments communicate with one another. The Great Stairway has a magnificent carved balustrade, admirable in its style and kind. Everywhere the panelling and decorative work are extremely good. The gem of the house is the Long Gallery, with its marble Corinthian columns and pilasters. This great and noble chamber has fine enriched entablatures and mouldings, and a coved ceiling.

Here are many works of the famous art collection, but the whole house is filled with interesting pictures. Some few are copies of great masters, and the authorship of some others may be disputed, but there is no gainsaying that the collection is one of the richest in the North of England. Much excellent sculpture is also in the house, and the tapestries are very remarkable.

It will be seen, therefore, that Wentworth Castle deserves to rank high among the stately places of the country, on account of its great personal interests and associations with prominent men, its architectural merits, and the richness of its extensive collections.

THE GREAT HALL.

SALTRAM, PLYMPTON, DEVON.

IT may be said of Saltram, the Earl of Morley's attractive seat, that it combines very completely the advantages of solid comfort and refined taste with the amenities of natural beauty. Situated only some three miles away from the busy town and port of Plymouth, the house commands a fine panorama of the estuary of the Plym, and of the Sound into which it flows, with the historic height of Mount Edgcumbe in the background.

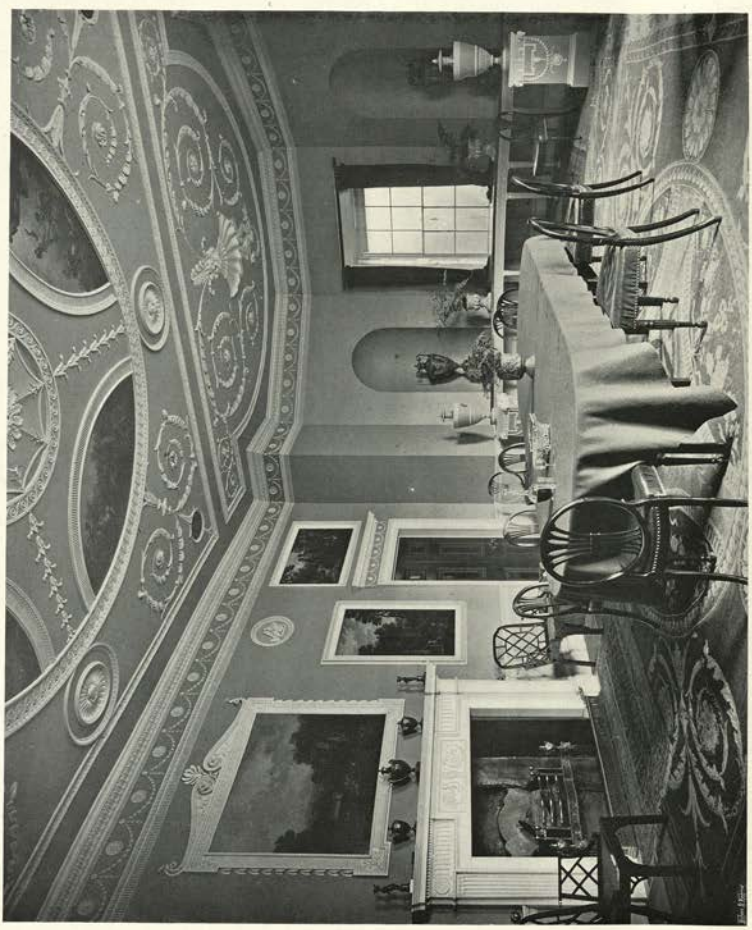
The former house of Sir James Bagg in the time of Charles II., it was purchased early in the eighteenth century by Mr. George Parker of Boringdon, a very old manor house about two miles distant, and the superior beauty of Saltram appears then to have attracted him. George Parker's son John and the latter's wife, Lady Catherine, a daughter of the first Earl Poulett, proceeded to build the present house on the site of its predecessor. The edifice cannot be said to possess any very great architectural pretensions, but is not without a certain stately and yet simple dignity which characterises much of the architecture of that period. Moreover, apart from its architectural style, the mere size of the house would give it an air of impressiveness; and when to this is added an excellent harmony of scale and due proportion, the effect upon the spectator exceeds that exerted by many buildings of greater reputation. The house was in its main features completed by Mr. John Parker and Lady Catherine, and no important additions have been made by their successors.

On the southern and eastern sides the structure measures about 135ft., while on the western side it extends to 170ft. The exterior of Saltram is full of noble and quiet dignity, but the real interest of the place is in the artistic value of the treasures which adorn the interior. A fortunate circumstance has filled the house with examples of perhaps the greatest English painter, who may, indeed, be regarded as the founder of the English school of painting—Sir Joshua Reynolds. As is well known, Sir Joshua was the son of the Master of the Grammar School at Plympton, a neighbouring parish, and the first Lord Boringdon became his very intimate friend. Thus the house contains many splendid works of Sir Joshua, and others by famous artists, the Saltram Gallery being well known to collectors as one of the most interesting in the country.

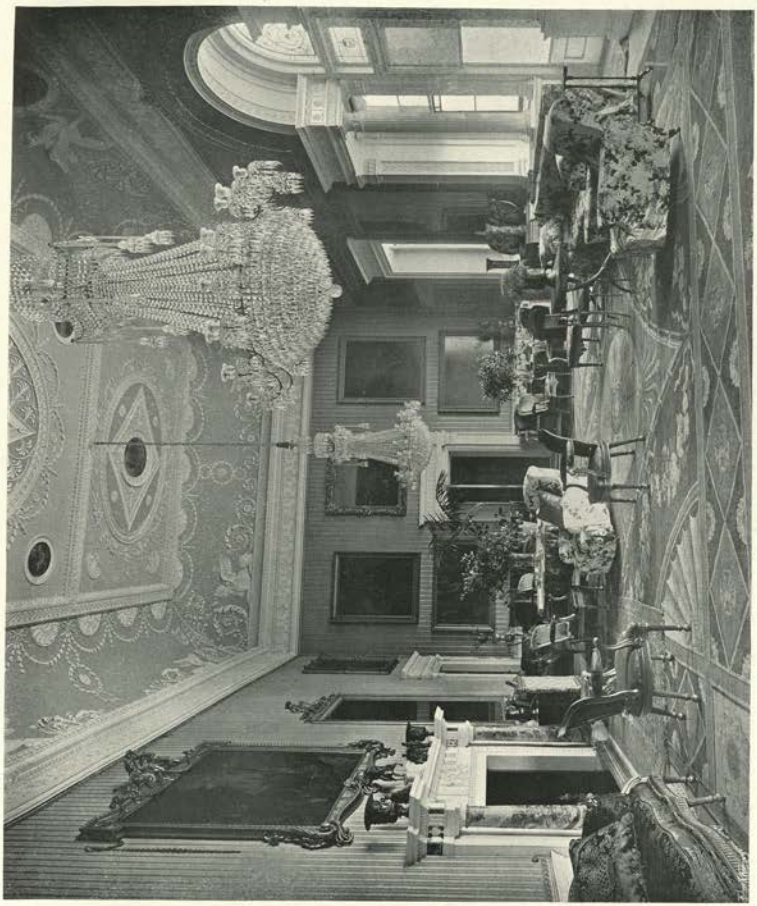
THE CHIMNEY-PIECE IN THE VELVET ROOM.

The suite of rooms on the ground floor is remarkable for the harmonious decorations by the brothers Adam. The Entrance Hall, and the staircase which opens out from it, have ceilings of elaborately ornamented plaster-work, probably by Italian artists. In the hall, too, are to be seen in great perfection examples of the beautiful and delicate mouldings which are general throughout the house, particularly over the doorways. These are characterised by an extraordinary gracefulness of line, while conventional flowers and fruit are introduced, with an admirable restraint which renders the whole effect very successful. There is a classic bust over the mantel, and the sculptured adornments are most charming.

The staircase possesses an air of distinction which the observant visitor traces largely to the effect of its well-proportioned fluted columns. The walls are made beautiful by a number of large pictures from the brush of Angelica Kauffmann, who painted them especially for the house.



THE DINING-ROOM.

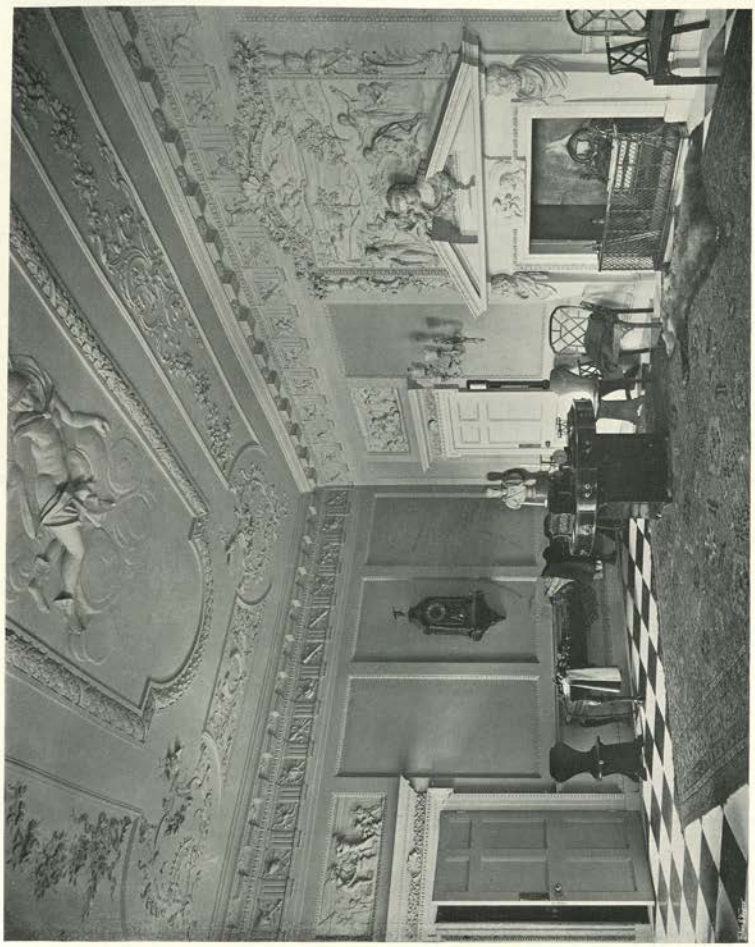


THE SALOON.

On the left of the Hall is the Library, a room of great dignity, with fine columns supporting the roof, and possessed with an air of studious repose; while the visitor who is accustomed to handle books notes with satisfaction the extremely convenient arrangement of the book-cases which cover the walls, and in which it has evidently been the object of the designer that every book shall be within easy reach. The furniture of the chamber is of that solid and capacious order which seems to invite retirement.

On the right of the Library we enter the Small Dining Room and the Velvet Room, in both of which the ceilings are decorated with figures and garlands of flowers not less graceful and delicately decorative than those in the Entrance Hall and staircase. Both rooms have beautifully carved mantel-pieces, being admirable works in various exquisite marbles. The Velvet Room is furnished in crimson velvet and gold, which has a peculiarly rich effect in conjunction with the white columns and

THE VELVET ROOM.



THE ENTRANCE HALL.

THE SMALL DINING-ROOM.

ceiling, and the Small Dining Room is rich in pictures.

Leaving the Velvet Room, we enter the Saloon, the proportions of which are two cubes of 25ft. The decorations are of the purest Adam type, and a charming touch of colour and variety is lent to the ceiling by medallions let in, painted by Zucchi, while from it depend very splendid glass lustres. The furniture of the Saloon includes some remarkably beautiful examples of old French cabinet work. Here are certain of the best pictures in the house, notably the great full-length portrait of the first Lord Boringdon's wife, by Sir Joshua Reynolds, and portraits of Sir Thomas Acland and William Marquis of Lansdowne, by the same painter. The carpet is contemporary with the interior decoration, and is over 130 years old; and the old French chairs are in crimson silk with gold.

The Dining Room is remarkable for its general air of calm repose, and closer examination reveals many features of beauty and interest. Here, again, we find a ceiling by the brothers Adam, a not less worthy example, yet totally different in design, and marked by the same wonderfully fresh treatment of conventional lines

and foliage. The carpet, like that in the Saloon, is contemporary with the building, and the Chippendale chairs are in the best style of the master. The ornamentation is white on a buff ground, and on the walls and ceiling are paintings by Zucchi, inclosed in white carved frames.

Mention must be made of two interesting chimney-pieces, one in the Tapestry Room and the other in the Green Room. The former is simple, but every detail of the carving has its full effect, and the whole is a wonderful example of artistic skill. The chimney-piece in the Green Room is distinguished by praiseworthy restraint of treatment, and in beauty and delicacy of design it forms a fitting companion to the one in the Tapestry Room.

Three portraits by Sir Joshua Reynolds have been removed to Lord Morley's house in London. There remain at Saltram altogether twelve of his works, including, in addition to those already mentioned, a portrait of Mrs. Parker and her son, and a beautiful picture of her two children, the first Earl of Morley and

THE STAIRWAY.

his sister Thérèse, who married the Hon. George Villiers, and was the mother of the Earl of Clarendon. The portraits by Sir Joshua Reynolds are by far the most important feature of the collection, but there are many other pictures by Italian and Dutch masters. In the Billiard Room is an interesting portrait of Sir Joshua himself by Angelica Kauffmann.

A SCULPTURED MANTEL.

To describe the many beauties of a famous gallery is not, however, our purpose. We design to show the chaste beauties of a simple classic interior, offering, indeed, marked contrasts to the interiors of some other great houses, but with unquestioned character of its own. Many of the mansions illustrated in this volume belong to the earlier periods of our domestic architecture. There is value in a contrast of character in such structures, because it visibly represents the deeper currents of social life and intellectual tendencies. When the taste of Italy first affected English architectural forms it gave a pleasing and attractive variety, of which no one can escape the fascination. Hence was evolved the Jacobean style, afterwards developed and transformed into that we associate with the period of Queen Anne, which had delightful forms, and derived much of its beauty from the subtle hue of the materials used and the skill with which decorative details were formed in sculptured brick. But the course of change did not cease. There is never any real pause in the fruitful expression of individuality in any form of art, and not even enduring stone nor long-lasting brick can give any character of permanence in this. Thus architecture and the handmaid arts have ever been presenting new forms which we interpret as the outward expression of new ideas.

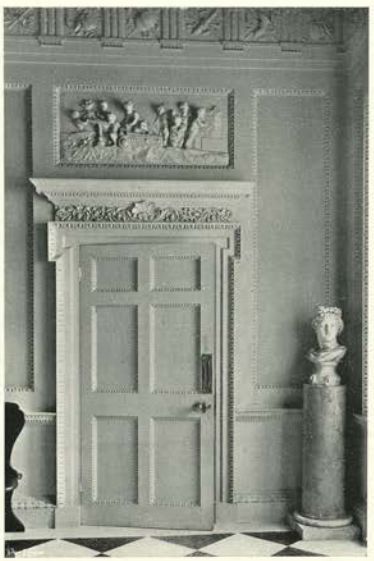
THE TAPESTRY ROOM CHIMNEY-PIECE.

To the style of Queen Anne, as seen in domestic buildings, there succeeded the character which we associate with the days of the Georges. Now, indeed, everything seemed changed. There had been fine craftsmanship in the masonry and carved adornments of the earlier styles, and in the later forms this was not extinct, though it was expressed in simpler form, and with a good deal of reserve imposed by the solid and plain tone of the time. Vastness now was deemed a merit, and the massive manner of Vanbrugh found many imitators in great and impressive piles. In the houses of the time regularity was required, and the heavy central pile, with its lofty classic portico, was frequently associated with two perfectly symmetrical wings. Domestic individuality was at last cabined and confined, and it seemed almost as if the house had ceased to be the vesture of the man. Rooms must be of particular sizes, heights, and proportions; those at one end of the house could not differ markedly from those at the other; the disposal of the kitchens and domestic offices perplexed the soul of the architect; the chimney, which once had borne itself picturesquely aloft, was now constrained to shelter its diminished head behind a cornice or a balustrade. And yet there was vitality

even in such a style, and the art workman displayed inimitable skill in fashioning his moulded lines, his festoons of fruit and flowers, his elaborate ornamental ceilings, his cedar panellings, his arched doorways, his sculptured adornments, and his admirable balustrades. Saltram is an excellent example of the very successful treatment of such things.

The family of which Lord Morley is the head seems to have no relationship with the Parkers of Shirburn Castle, now represented by the youthful Earl of Macclesfield. The Devonshire Parkers were settled at North Molton at the end of the fourteenth century, and their history becomes perfectly clear with Mr. Edmund Parker, whose will is dated 1611. His only son, John, who died in his father's lifetime, married Frances, daughter and heiress of Jeronemy Mayhew, of Boringdon, whence came the Boringdon estate, and by her had three sons. The eldest, Edmund, married a daughter of Sir Edward Seymour, of the famous family of the Seymours of Berry Pomeroy, ancestors of the present Duke of Somerset, and by her had eight sons. Of these, Edmund, the heir, lived at Boringdon, the estate which came to him from his grandmother, and at the family seat at North Molton, where he died in 1691.

It was this Mr. Edmund Parker's great-grandson in the direct line who was the first of the family to be ennobled. His grandson, John Parker, who succeeded to the family estate in 1743, married Lady Catherine Poulett, second daughter of John, first Earl Poulett, as has been mentioned. The heir of Mr. John and Lady Catherine, also named John, was Member of Parliament for Devonshire from 1762 to 1784, and was advanced to the peerage of Great Britain in 1784 as Baron Boringdon of Boringdon, and was the father of the first Earl of Morley.



A DOORWAY IN THE HALL.

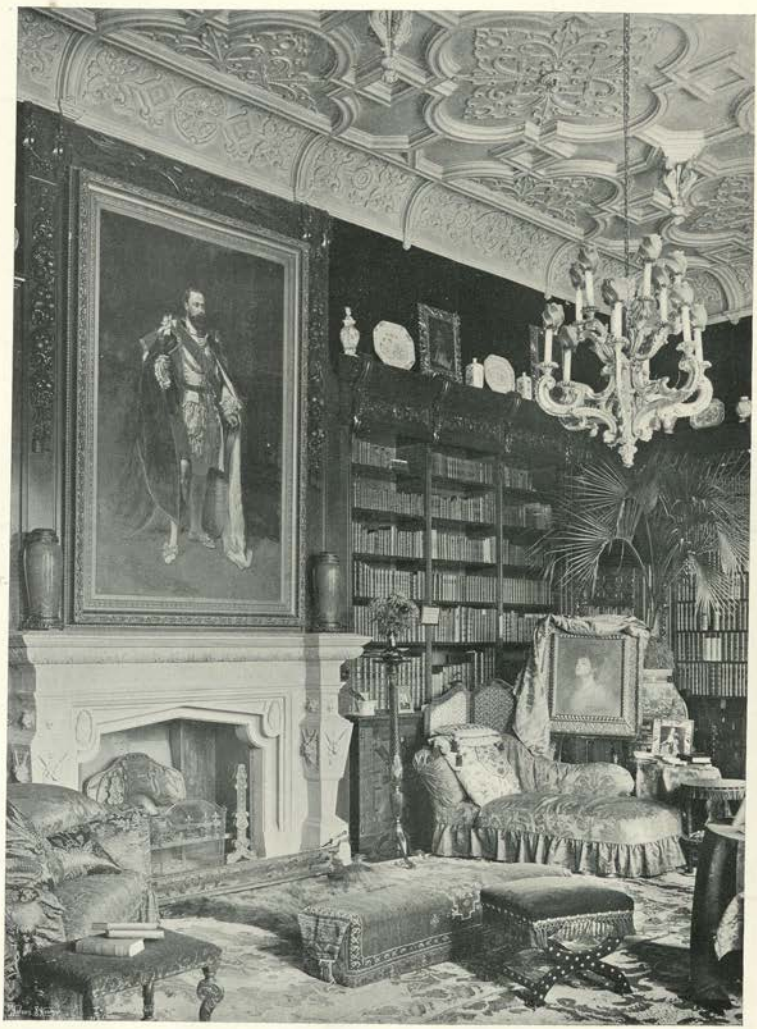
RUFFORD ABBEY,

NOTTINGHAMSHIRE.

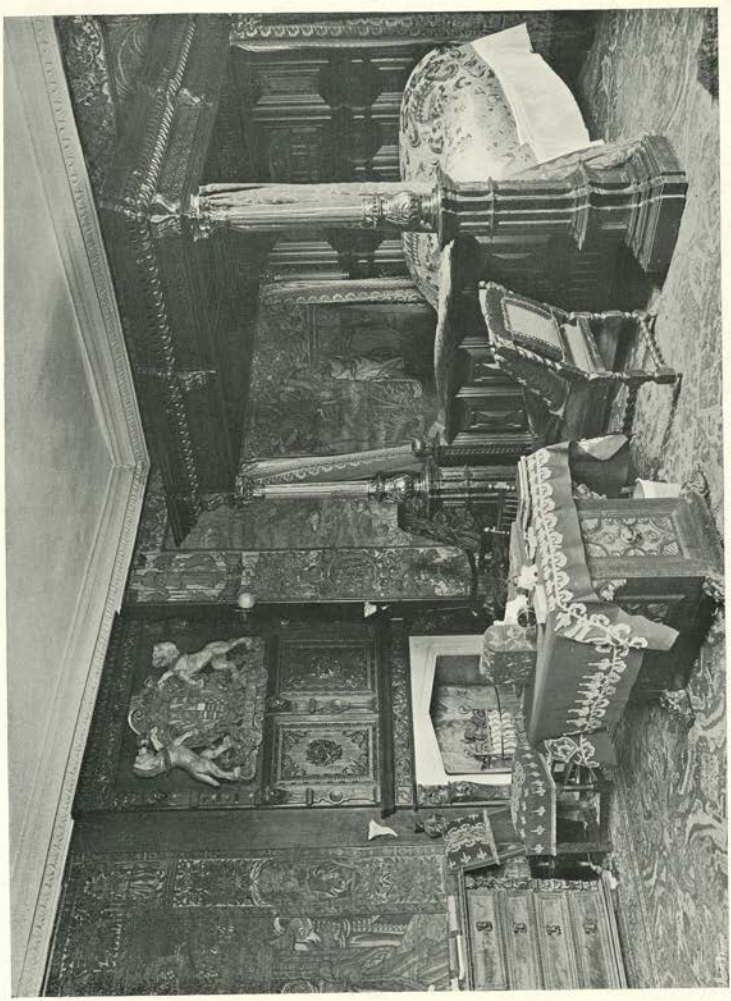
THE site of the Cistercian Abbey of Rufford was granted after the Dissolution by Henry VIII. to his favourite and courtly supporter, George Earl of Shrewsbury, and upon it subsequently rose the beautiful house whose interior we depict. From the family of the grantee Rufford passed to a member of the great Yorkshire house of Savile, with whose descendants it has ever since remained. Among was Sir Henry Savile, author of the "Scriptores post Bedam," provost of Eton, and founder of the Savilian professorship at Oxford, and the memorials of the greatness and sometimes of the loyalty of the family to the Stuart cause may be seen in stucco over the Yorkshire fireplaces about which its members gathered. The first of the family to possess Rufford was Sir George Savile of Thornhill, son-in-law of the Earl of Shrewsbury, the mansion coming to its new owner through his marriage with Lady Mary Talbot. The second baronet was a man of great note in his time, prominent in many affairs, who had the honour of entertaining King James and Prince Charles at his house, to enjoy there the diversion of the chase. It lay in a country of the green-wood, and the ferny depths of the old forest of Sherwood resounded many a time with the hunter's horn.

"Fear God, Honour the King," is a motto in one of the Savile houses in Yorkshire, and truly

THE NORTH END OF THE LONG GALLERY.



THE LIBRARY.



SIR GEORGE SAVILE'S ROOM.

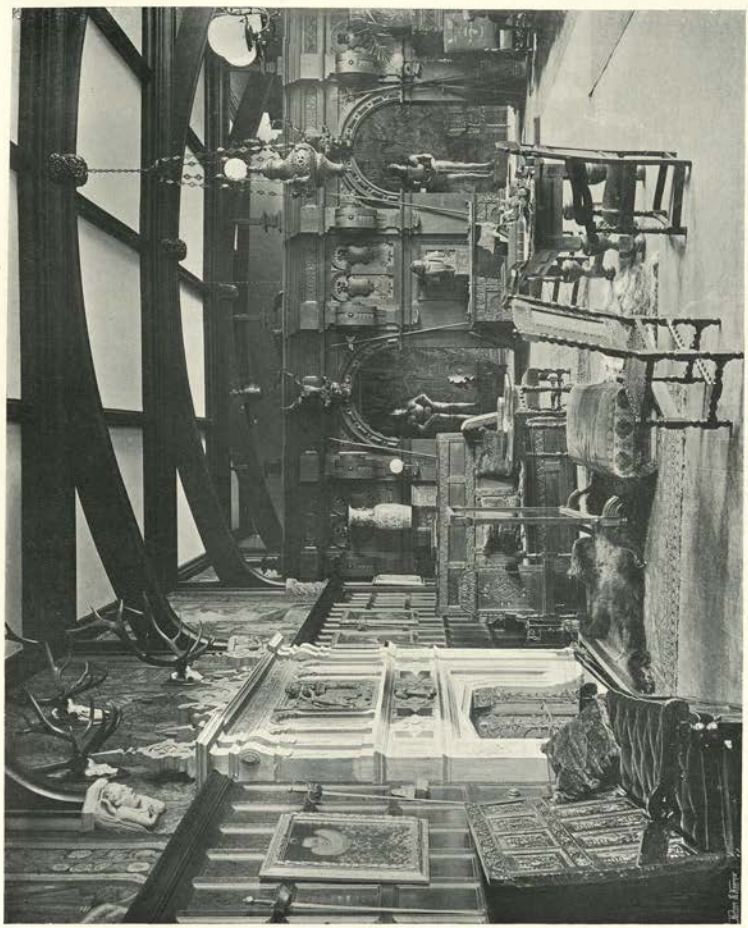
in the Civil War they stood strongly for loyalty. When Fairfax and the Earl of Newcastle were struggling for the mastery in the Yorkshire cradle of their origin, Sir William, the third baronet, was a conspicuous leader for the King. He was Governor of Sheffield Castle, and after his death the place was stoutly defended by his widow, a daughter of the Lord Keeper Coventry. As valiantly as the Countess of Derby held out at Lathom House did Lady Savile keep the Royal flag flying at Sheffield, and not until the walls were battered in did she authorise the surrender of the place. The grim men of the Parliament could appreciate her quality, and she marched out with all the honours of war, colours flying and drums beating, to lay down arms, and to be herself conveyed to Rufford, where, her time being come, she gave birth to a boy.

That boy was Sir George Savile, created Lord Savile of Elland and Viscount Halifax, afterwards Earl of Halifax, and then Marquis of Halifax. The famous Marquis loved Rufford dearly, and a letter of his remains, written in July, 1679, when he was detained by Court duties at Windsor, wherein he deplores that the summer was passing, and that he saw no chance of setting eyes on his poor old Rufford. This notable statesman almost rebuilt the mansion, destroying some part of his father's house, which he said reminded him of "the rags of Rome," but leaving untouched the fine front of the edifice. Much of the internal adornment belongs to this time. Upon the death of the second and last Marquis a cousin, Sir John Savile, succeeded to the estates and the baronetcy.

The last of the Savile baronets to possess Rufford was Sir George Savile, a great statesman, and a compeer of Pitt and Burke, whom posterity has almost forgotten. He wrought great things for religious liberty by bringing in the Catholic Relief Bill in 1780; he foresaw all the evils of the American War; he was an ardent Parliamentary reformer, opposing the exclusion of Wilkes on the ground of its unconstitutional character, and was ever fearless in exposing political immorality and fraud; and he was an energetic supporter of public works, such as the Eddystone and Spurn Lighthouses, and the network of Yorkshire canals. A fine monument of him is in York Minster. On his death, his estates passed to his nephew, John Lumley Savile, younger son of the Countess of Scarbrough, and from him the present owner of Rufford is descended.

The house is approached through a fine gateway, its pillars surmounted by heraldic talbots, and by a great lime avenue, forming the green framework through which the old gables and

THE LONG GALLERY.



THE GREAT HALL.

pleasing frontage of the house are first seen. The Great Hall, with its richly-panelled walls and Flemish tapestries, its splendid carved Jacobean screen, its noble mantel, its oak-beamed roof, and its red-brick floor, is a very beautiful and imposing apartment, possessing many memorials of the Civil War, portraits of Sir William Savile, the Cavalier, and his stout-hearted lady, of Arabella Stuart, and of other noted people. The Long Gallery, though not retaining all its old character, is a very notable chamber, and is hung with fine Flemish tapestry. The tapestries are, indeed, a great feature of Rufford, and the room occupied by the Stuart king has especially fine examples, depicting the history of Esther, while another room is adorned with incidents from the life of Marcus Aurelius. Much of the furniture is extremely interesting, and includes splendid carved bedsteads of the time of Elizabeth and James, beautiful Jacobean cabinets and chairs, and other objects of Louis Quatorze and Louis Seize. The Library has a fine plaster ceiling much enriched, and some excellent wood-carving. The pictures include examples of Rembrandt, Teniers, Murillo, Gainsborough, Watteau, and Greuze. Over the mantelpiece in the Dining Room is a full-length portrait of the King, as Prince of Wales, wearing the robes and order of the Garter, which was painted by the late Mr. Augustus Savile, for some time Master of the Ceremonies to Queen Victoria, and a very successful amateur artist. In the Billiard Room hang portraits of Strafford by Van Dyck, of Barbara Countess of Scarborough by Reynolds, of Prince Rupert by Lely, and two others by the same hand, a delightful Romney of a former Lady Savile, and some others. The Chapel is interesting as having witnessed the marriage of the parents of unfortunate Arabella Stuart, and for its fine tapestries and old books of devotion.

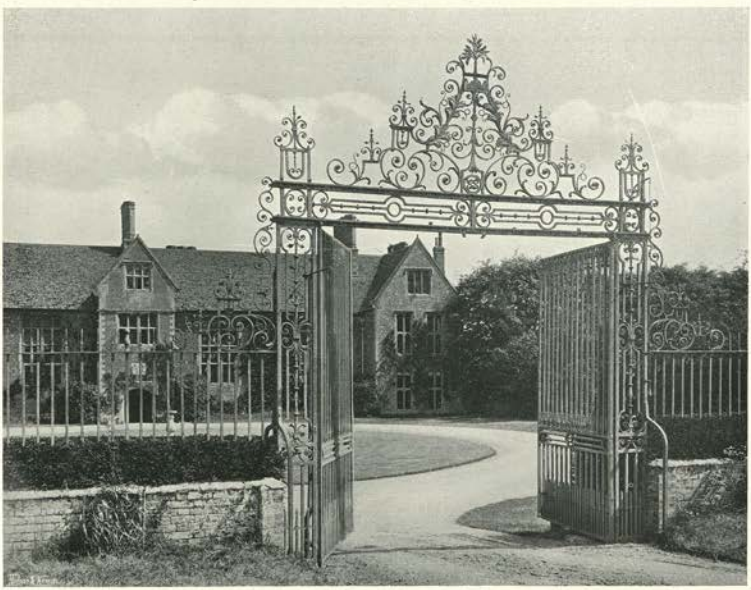
THE CHAPEL.

When the existing house was built, not all the ancient Abbey was destroyed, and many interesting architectural details remain. There are cellars which go back 700 years or more, and the servants' hall is an old monastic apartment. About the house is a beautiful undulating park, with many magnificent trees, and the green lawns and gay parterres, with their hedges of yew and holly, are very charming. A great cedar on the lawn is said to have been planted by Charles II., and a fine lake and a fish-pond margined by daffodils in the spring add much to the attractions of a great and beautiful mansion standing bravely as of old in the green woodland of Middle England.

LITTLECOTE,

WILTSHIRE.

THE famous house of Littlecote—the ancient home of the Darells and the Pophams—stands within the Wiltshire border, but at a distance of some three or four miles only from Hungerford in Berkshire. Leland, who saw it on his historic journeying, describes its grounds as "a right faire and large parke hangynge upon the clyffe of a highe hille welle woddyd over Kenet." The description is true to-day, for the Kennet still flows through the park, and the woods there still are green. When the Antiquary visited it the house must have been new, but, though many changes have passed over it, the structure preserves unaltered the aspect of his times. About it have gathered traditions as tragic, strange, and romantic as linger around the time-worn walls of any house in England. The situation is low, and the land by the house level, but higher to the south, so that as the visitor nears it, approaching by the old avenue, he sees the red-brick walls and gables and chimney-stacks rising above the hedges and garden adornments. Truly a house of marvellous charm is this, and many-featured in its antique character, since some forty gables are lifted against the sky in a grouping of old-world picturesqueness. It is a feast of colour also, rich and glowing when seen in the setting sun, with the dark green foreground and the sky behind, and countless panes in its mullioned windows to reflect the evening glow. There is a masterful grouping of wall-spaces, and the play of light and shade on the bold projections and sheltered recesses, upon buttress and oriel, and upon gable and chimney, which is not the least charm of the structure. The alterations made

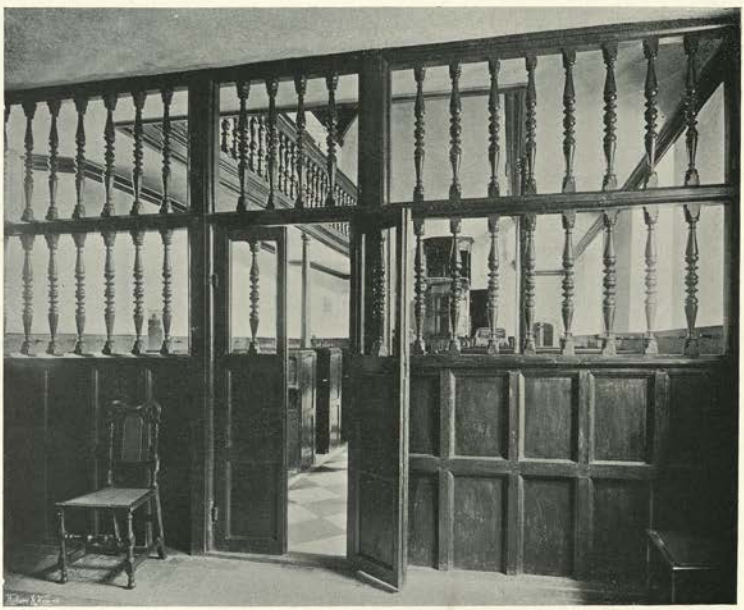


THE HOUSE AND FORECOURT.

nearly a century ago by General Edward Leyborne-Popham, who had married the heiress of the Pophams of Littlecote and taken the name, do not in any way break the antique spell.

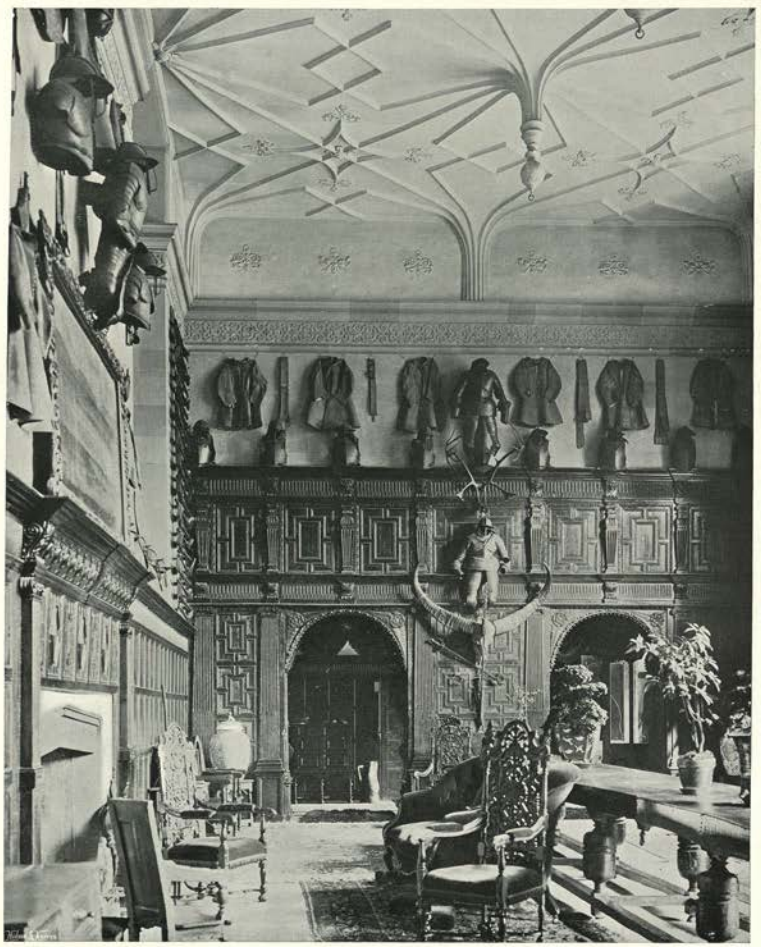
Before Littlecote came to the hands of the Pophams, it had long been the seat of the Darells, of whom William was Sub-Treasurer of England and Sheriff of Wilts, *temp.* Richard II. Here lived, in the sixteenth century, another William Darell, the last of the line of the builders of Littlecote, whose stormy career is still recounted by the neighbouring peasants, when they tell of "Wild Darell," whose mad course links him, we think, by strange association, with the "wild huntsman" of earlier tradition. The story of Darell's alleged crime has been told by many writers, including old Aubrey, Sir Walter Scott, and Macaulay. One dark and stormy night a hasty messenger, they say, arrived on horseback at the cottage of a Berkshire midwife, demanding her instant services for a lady. Plenteous was the reward offered, but the strange condition was attached that the old woman should be blindfolded, and be carried on the horseman's pillion to the scene of her duties. Her scruples were overcome, and the pair set forth through the night, until they reached a lonely mansion. There the midwife, still blindfolded, was conducted to an upper room, where she performed her duties to a lady, whom tradition avers to have been masked. Scarcely had the new-born infant been thus strangely ushered into the great world, when a man of ferocious aspect entered, and, without more ado, extinguished its new-budded life by brutally flinging it on the back of a great fire which roared on the hearth. Its body rolled on one side from the burning logs, but once again, amid the shrieks of the mother and the cries of the woman, he threw it upon the flames.

Then instantly the midwife, again blindfolded, was mounted on the pillion, and, hurriedly riding in the breaking day with her silent companion, was put within her own doors. But the strangeness of the summons had aroused her curiosity, and, on reaching the house, she had counted the steps as she ascended, and, moreover, had cut a piece out of the lady's bed-curtain. Thus ultimately was the horrid deed brought home to its cruel author, and plain and palpable, say the country-folk, was the proof of his guilt. Yet Darell escaped the penalty. Old Aubrey—garrulous, gossiping Aubrey—avers that a dark transaction wrought his freedom. "The knight was brought to his tryall; and, to be short, this judge had his noble house, parke, and mannor, and (I thinke) more, for a bribe to save his life."



THE CHAPEL.

The judge in question was Sir John Popham, chief justice of the King's Bench, a sound lawyer, but a severe man, who presided at the trials of Sir Walter Raleigh and Guy Fawkes, and who had much to do with the colonisation of Virginia.



THE GREAT HALL.

The story, it must be confessed, seems incredible, and the cold light of records has no warrant for it. These tell, indeed, quite another story; but it is not denied that Darell lived, and that Popham possessed his estate — let us hope acquired, as many believe, by honest purchase. It would appear, in fact, that Darell sold the reversion to the judge in 1586, and that the latter entered into possession when Darell died in 1589. The manner of his death is stated by tradition to have been consonant with his desperate and passionate life. He had always been a wild horseman, and at length, they say, dashing in a frenzied career across the park, his steed fell in the headlong course, and was

killed with his rider at a spot still known as "Darell's Leap."

Such is the dramatic story that is told with bated breath at Littlecote, lending a strange romantic interest to the old Wiltshire house. The place, in all appropriateness, has its haunted room—strange if it had been without one! With the Pophams the house long remained, and happily is still in their possession. The judge's only son was Sir Francis Popham, a soldier and politician of litigious temperament, who died in 1644. His son John had died before him, and was buried with great pomp at Littlecote in 1638. Alexander, the second son, succeeded at Littlecote, and, after siding with Parliament in the Civil War, entertained Charles II. at his house in 1663. The third son of Sir Francis was Sir Edward Popham, a distinguished admiral and general, who was buried in Westminster Abbey in 1651.

It is unnecessary, however, to follow the successive generations of the Pophams of Littlecote. The present owner is descended in the female line from Alexander Popham, mentioned above. Macaulay records that William of Orange, on his progress from Salisbury to London, after his conference with the commissioners of James at Hungerford, December 8th, 1638, retired to Littlecote, where a great assemblage was invited to meet him, and the old Hall was then crowded with peers and generals. He occupied the rooms of which the windows look out along a lovely grass walk between splendid flower borders. Mr. Edward Popham was in possession in 1730, when a most interesting discovery was made in the park by his steward, who came upon a Roman tessellated pavement, which was laid bare, and proved to be one of the finest of the kind ever discovered in this country. Other Roman remains have been uncovered at Littlecote, thus showing that the venerable mansion had been preceded on the spot long before by the villa residences of Roman provincials.

The interior of the house, as befits a place invested with so much historic and legendary interest, is full of antique charm. The Great Hall, entered by a door from the lobby or passage in the customary way, is a lofty and noble apartment. There is a grand Renaissance screen, with two archways to the lobby, divided by fluted pilasters, and enriched with admirable elaborated panelling of the same splendid craftsmanship, which has invested the whole interior with singular beauty and old-world charm. Here hang breastplates and morions, buff leather jerkins, matchlocks, caltraps, and other equipments, worn or used by the stout foemen of the Civil Wars. These objects were present, and had their part in the making of history, and as evidences of history they remain at Littlecote, telling of Chalgrove fight and the battles waged on hard-fought Newbury field. Through those mullioned windows the sunlight floods many another quaint old interior in Littlecote Hall, and the Chapel, with its antique screen, gallery, and seating, is not the least interesting feature of the antique dwelling-place.

To examine these interesting survivals of Stuart days in such a place must be an exalted pleasure indeed. Littlecote belongs to a great class of our old manor houses, presenting, almost unchanged, the aspect of former days. When we stand in the Great Hall it is not difficult to fancy the return of the fighting Parliamentary soldiers, nor to picture to ourselves the brilliant company who made history here when they greeted William of Orange. When we pass outward into the gardens, and feel all the sweetness that belongs to emerald lawns and green woods, to shady recesses in the pleasaunce, and to walks where we may linger in the sun, we find sustained interest also. Finally, when we pass away by the avenue through the park, we feel that we are leaving one of those places which are landmarks in the life of the English people.

LANHYDROCK,

CORNWALL.

THE beautiful Cornish seat of Lord Clifden, which presents many contrasts and resemblances to other houses of its date illustrated in this volume, stands near the high road from Bodmin to St. Austell. It is, unhappily, one of those places which have been devastated by fire, that agency of destruction which has visited so many of our venerable English houses. It can never be without a pang of keen regret that those who love the dear old dwelling-places of our sires, about which historic and family memories have clustered, learn that any one of them has perished in the flames. Fortunately the destruction which fell upon Lanhydrock in the disastrous night of April 4th, 1881, was not complete. The south wing and the central portion perished almost entirely, but the long gallery and some other chambers on the east side were saved, with many of the treasures which had adorned the parts that were destroyed. Long since the house rose from its ashes, and now that the judicious hand of the builder and restorer has worked upon the place, assisted by the kindly influence of passing years, it is not easy to realise the terrible destruction that was wrought. It is a great thing to recover a house like this from the consuming ravages of fire, and Lord Clifden went the right way to work, reconstructing in the very spirit of the old times.

The estate lies in a very lovely part of Cornwall, upon the slope of a sylvan hill in

THE APPROACH.

the valley of the Fowey, and has in its neighbourhood old Lostwithiel, the ivy-mantled ruin of Restormel Castle, the rich woods of Boconnoc, and many beauties of the romantic river course. In this neighbourhood is Dozmare Pool, sometimes identified with the "middle mere" of Tennyson, into which the bold Sir Bedivere flung the brand Excalibur, which "Made lightnings in the splendour of the moon":

> "So flash'd and fell the brand Excalibur;
> But ere he dipt the surface rose an arm
> Clothed in white samite, mystic, wonderful,
> And caught him by the hilt, and brandish'd him
> Three times, and drew him under in the mere."

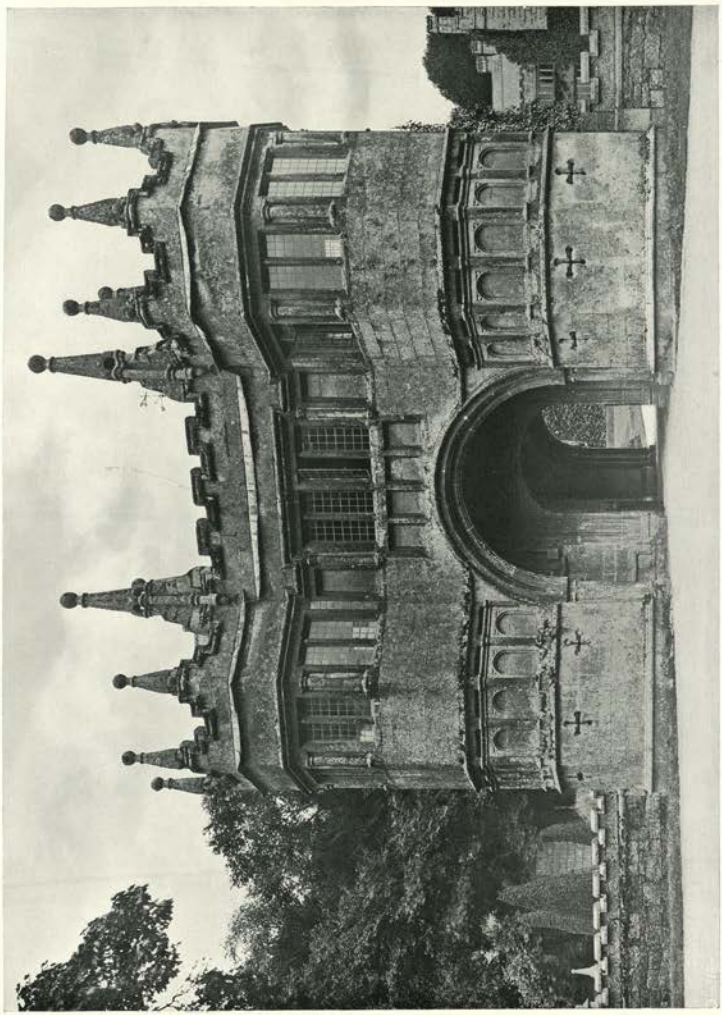
The country people say that thereby lives, or lived, the grim giant Tregeagle, condemned for his misdeeds to labour ever to empty the pool with a limpet shell, whereat he howls despairingly in the hollow voice of the night-wind. Some identify the giant with one Tregeagle, a dishonest steward of Lord Robartes's, the builder of Lanhydrock, which steward cruelly crushed the tenants, rose by his frauds, and became a harsh and arbitrary magistrate.

So much may serve as a prelude to our account of this remarkable place. The house was built by the second Lord Robartes of the earlier creation. The family had risen to great wealth by the profit of tin and wool; and Richard Robartes of Truro, son and heir of John Robartes of the same, was knighted at Whitehall in 1616. His wealth made him a victim of extortion, and it is said that a sum of £12,000 was wrung out of him on that occasion under a threat of prosecution. Robartes was raised to the baronetage in July, 1621, and, through the influence of Buckingham, in January, 1624-25, was created a peer, with the title of Baron Robartes of Truro. When Buckingham was impeached by the House of Commons, it was charged against him that he had obliged Robartes to purchase his barony at the price of £10,000, and the new peer said, in June, 1627, that the money was "to have been employed on a special service for the late King."

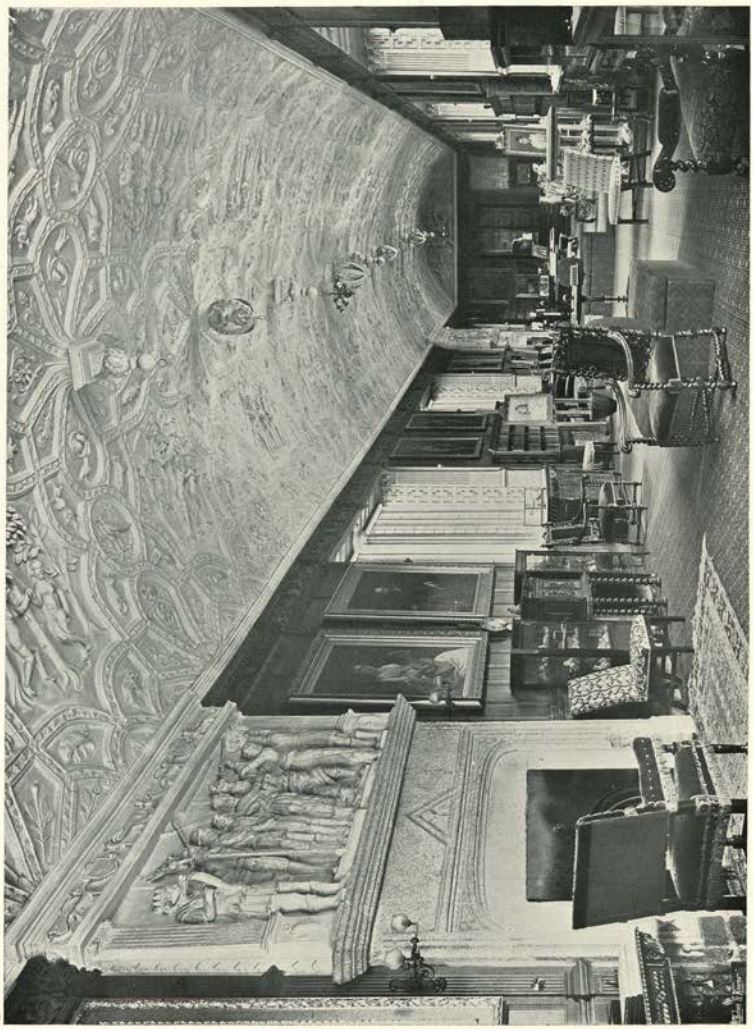
The second Lord Robartes, who succeeded his father in 1634, allied himself with the Parliamentary party in the Civil War, and his house was the scene of some dramatic episodes. He was appointed Lord Lieutenant of Cornwall in 1642, and was a colonel of foot in Essex's army. He fought at Edgehill and in the first battle of Newbury, and had the rank of field-marshal under Essex. In May, 1644, a petition was presented to Parliament with the prayer that he might be made commander-in-chief in Devon and Cornwall, and the march of Essex into the West is popularly attributed to his influence. Lord Robartes was building his house at Lanhydrock in the years preceding the war, and it appears not to have been completed when the evil days came. Originally it was quadrangular, but a later proprietor removed the buildings on the east side, leaving the structure a hollow square. The north wing bore the date 1636, and the south wing 1642, but the gate-house, which is a most remarkable structure, was not erected until 1651, and bears over the arch the initials of the builder and his wife, with that date. Its weathered front, its massive towers, and its great round arch give it an air of greater antiquity than it really possesses. It might well have been the portal of an abbey, and it may be regarded as an interesting survival—or, perhaps, revival—of an older form, for the round arch looks Norman, and the loop-holes are such as cross-bowmen used. The house is approached by a fine old avenue, planted by the order of Lord Robartes in 1648.

The Long Gallery goes back to his time, and presents a very remarkable and attractive interior. The coved roof is elaborately panelled in high relief in an ingenious design, and is adorned with pendants, Biblical subjects, curious animals and birds, and other devices boldly sculptured. The fireplace is very remarkable, and a quaint figure subject above the mantel takes the place of the "pomp of heraldry" which usually occupies that position. The stone and plaster work are excellent. The dark-hued wainscot, the family portraits, the deeply-recessed windows on both sides, with their fluted pilasters and elaborate panelling, and the quaint old pieces of furniture, all go to complete an interior of truly domestic character, full of individual charm. This fine apartment belongs to the old family of long galleries of which many are illustrated in this volume, but it is of the less stately and more home-like class of that fraternity. Lord Robartes was a staunch Presbyterian, and here are still preserved his books, and those of his chaplain, one Hannibal Gammon, many of them well seasoned with bitter marginal notes against prelacy and popery.

Lord Robartes garrisoned his house for the Parliament, and took part in the fighting which preceded the surrender of Essex at Lostwithiel, and he escaped by taking ship to Plymouth. The headquarters of Essex were at Respryn, and those of the Royalists, under the courtly and gallant Sir Beville Grenville—grandson of the famous Sir Richard, hero of the Revenge—at Boconnoc. Lord Robartes must have suffered considerably, for his house was occupied by the Royalists, and his estates were assigned by the King to Sir Richard Grenville, while the fugitive's children were detained as prisoners. Parliament restored Lanhydrock to its original owner later on. In the proposals made to Charles at Uxbridge in January, 1645, it was requested that he should make Robartes an earl. After the passing of the Self-Denying Ordinance, the zeal of the Cornish peer began to cool, and, after the King's death, he took no part in public affairs, but at the Restoration his influence secured him a place in the Government. He was made a Privy Councillor and became Lord Deputy of Ireland, afterwards being made Lord Lieutenant, and he was raised to the dignity of Earl



THE GATE-HOUSE.



THE LONG GALLERY.

of Radnor in 1679. He was also Viscount Bodmin, but these titles became extinct in 1764, and the estates descended in the female line to Miss Anna Maria Hunt, who, in 1804, married the Hon. Charles Agar, son of the first Viscount Clifden. This gentleman represented East Cornwall in Parliament, and in his family a new barony of Robartes of Lanhydrock and Truro was created, Thomas James Agar, son of the heiress of Lanhydrock, becoming Lord Robartes in 1869, and succeeding to the Viscountcy of Clifden in 1899.

As is not uncommon in the case of old houses, Lanhydrock stands near to the ancient church, which is a fine building of Perpendicular character, with chancel, nave, aisles, and embattled tower, completely restored in 1888, at the cost of Lady Robartes. The most impressive feature of the mansion externally is the great gate-house with its octagonal turrets and its round archway, which has been referred to. This building is extremely quaint and characteristic, and makes a noble approach to the house itself.

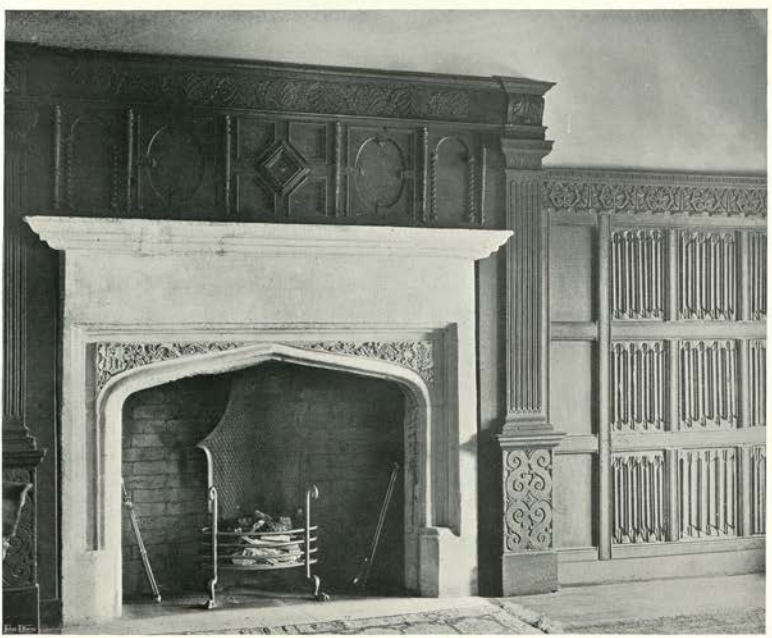
The rebuilding of the mansion was carried out under the direction of Mr. Richard Coad, architect, of London, and was completed in the same style as the work that was destroyed, a considerable addition being made on the south-west, where a small courtyard is enclosed. One point that may be noted in reference to this beautiful house is that the mullioned lights, though not in every part, are filled with plate-glass instead of having the old leaded panes. It is a matter upon which it is unnecessary to express an opinion. Some, no doubt, would prefer to see the light, flooded, perhaps, with crimson or golden glory, falling through latticed panes. There is a Billiard Room, floored and panelled with oak, which has a rich plaster ceiling, and a fine granite mantel-piece, and also a Dining Room panelled with oak, and having a good fire-place. Other apartments are the Library, which was the old Dining Room, a noble Drawing Room, and the great Long Gallery. The exterior walls are of the local stone, and all the carving of stone and wood was done on the spot. The influence of locality, therefore, rests upon Lanhydrock, both in its design and character, and in the materials and craftsmanship that went to the building of it. Lord Clifden, to further improve his beautiful seat, brought water from a spring in the parish of Lanivet, which is conducted a distance of about two and a-half miles to a reservoir on the hill behind the house. It has been stated that the total cost of rebuilding was some £80,000.

The configuration of the land, which is bold and impressive, adds a great deal to the beauty of Lanhydrock, and there are entrancing prospects from the windows of the house. Its park of about 200 acres is richly varied with wood and pasture. The great avenue planted by the builder, and the magnificent trees which dignify the estate, add immensely to the beauty of the immediate surroundings. A large space in front of the hall has been enclosed with a strong embattled wall, through which the gate-house makes an entrance, and the enclosure is laid out as a terrace-garden. A broad and ample pathway leads up from the barbican gate towards the house, and a round grass-plat lies before the porch, filling, indeed, the quadrangle, with an ornamental tree in the middle. The area of the garden is laid out in a formal arrangement of curved beds, making an elaborate parterre as a jewelled foreground. There is an abundance of garden beauty and much fragrance and colour, but the chiefest charm of Lord Clifden's house is in its own quaint features, its Long Gallery and its panelled chambers, its venerable barbican, its clothing of greenery, and the magnificent trees that form a background for its pleasantly coloured stonework. The beauties of the surrounding country add the final charm to one of the most picturesque houses in Cornwall.

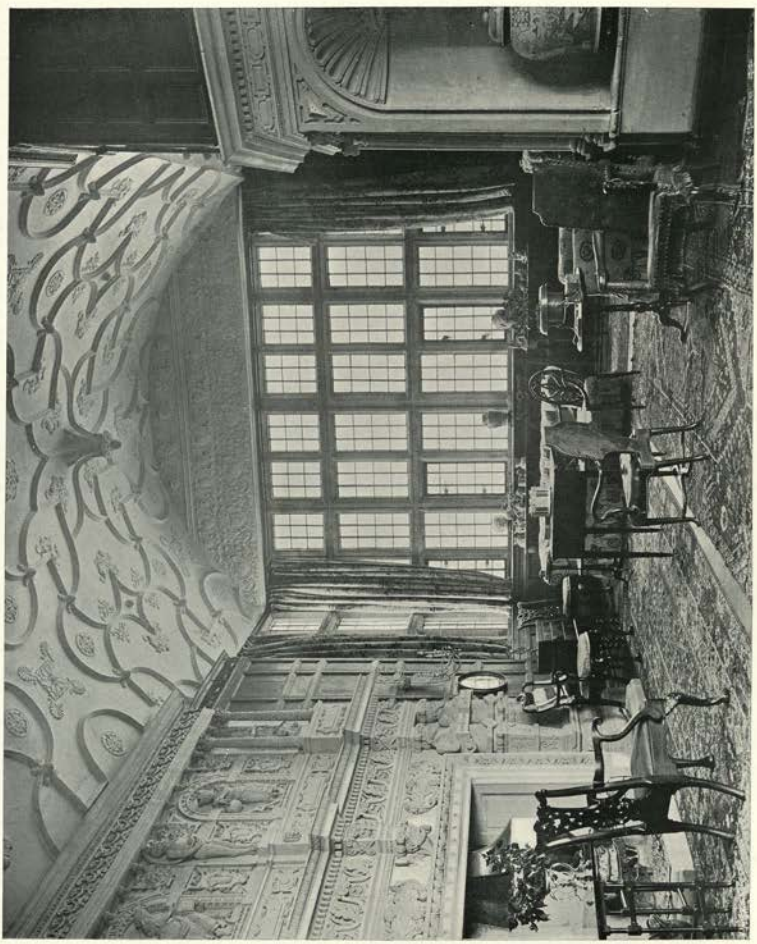
SOUTH WRAXALL MANOR, WILTSHIRE.

THIS most ancient and interesting manor house has long been known to architects as one of the best examples of mediæval domestic construction. It stands some three miles north of Bradford-upon-Avon, and is supposed to have been built about the thirteenth century. The external features of the house are certainly early, although it is permissible to doubt whether much of the structure can date from a period so remote, and obviously the house has undergone great modification in the course of the centuries. Much of it belongs to the fifteenth century, but it is of several different dates, and was partly reconstructed and enlarged in the reign of James I.

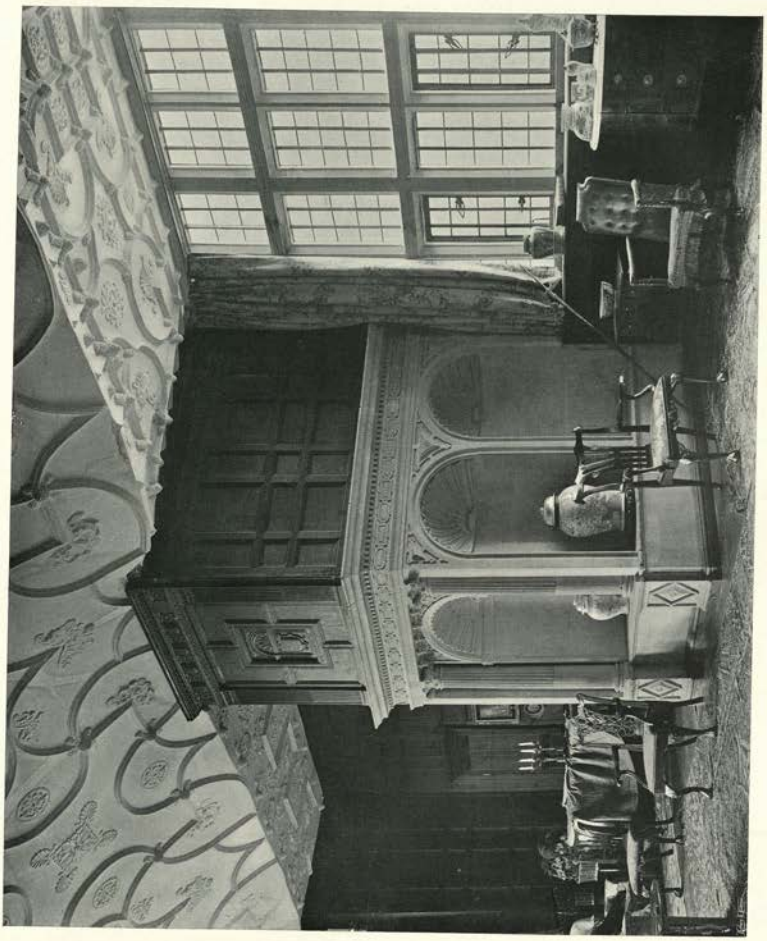
The manor was anciently part of the possessions of the baronial family of Hungerford, but before the year 1433 had been transferred to the Longs. Leland says: "Mr. Long had a little maner about a mile from Munketone Farley at Wrexley (Wraxall). The original setting up of the house of the Longes cam, as I learnid from Mr. Bonehom, by these meanes—one Long Thomas, a stoute felaw, was sette up by one of the old Lordes Hungerford, and after by cause of this Thomas was callid Long Thomas; Long after was usurped for the name of the family. This Long Thomas had some lande by Hungerforde's procuration. Then came one Thomas Long, descending of the younger brother, and could skille of the law, and had the inheritances of the aforesaid Longes.



THE RALEIGH ROOM.



THE DRAWING-ROOM, LOOKING WEST.

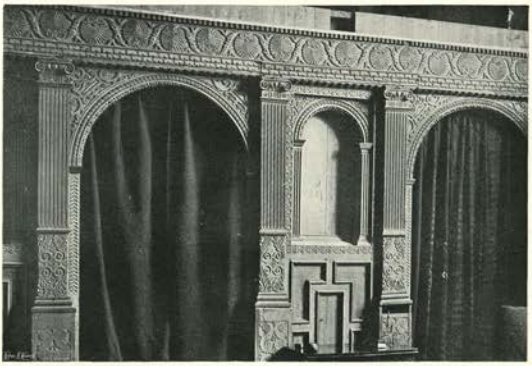


THE DRAWING-ROOM, NORTH SIDE.

THE DRAWING-ROOM, SOUTH SIDE.

Syr Henry and Syr Richard were the sunnes to this Thomas."

The first recorded possessor of the manor house is Robert Long, who was on the Commission of the Peace in 1426, and represented Wiltshire in Parliament in 1433. It is reasonable to conclude that in or about this time the house was enlarged and reconstructed. Certainly some of its fine features belong to that period, and the illustrations show the later work of the sixteenth and seventeenth centuries, when much was done to the structure internally. Indeed, the great mantel-pieces and other more important adornments are in the fully developed style of the English Renaissance, and date from about 1575 to half a century later. The house has thus been preserved and beautified by representatives of the family of the first recorded possessor, and is now the property of the Right Hon. Walter Long, M.P., of Rood Ashton House, who is the chief landowner thereabout.



A PORTION OF THE SCREEN IN THE HALL.

Our pictures do not show much of the earlier work at South Wraxall, but it will be noticed that the Hall is lighted by a window

THE DINING-ROOM CHIMNEY-PIECE.

THE CHIMNEY-PIECE IN THE DRAWING-ROOM.

with cusped lights, which probably belongs to the fifteenth century, and in the Raleigh Room is panelling of the folded linen pattern, not much later, though associated with Jacobean woodwork enframing a Tudor mantel-piece. The oldest portions of the house are, perhaps, the entrance gateway, which has a fine oriel window over it, and the Hall, with its porch and bay, probably belonging to the time of Henry VII. These may well have been built by the Walter Long who has been mentioned already. The features of the Hall are very noteworthy. It dates from a time when the lord, his family, and his guests no longer sat at meals with his retainers and menials, with only the salt between them, or the distinction of the high table on the dais from the tables of those who sat below. At Wraxall the old dais seems to have disappeared, but its place in the Hall is known, and that apartment occupies the same relation to the domestic offices and the "solar" that was customary in nearly all old English houses. The unusual mantel-piece bears the date 1598, and has a curious design enframing a shield of arms with a grotesque head over it. The scrollwork is massive, and has a character not often seen. Some restoration, or rather regeneration of the old aspect of the apartment, has lately taken place, the evil jacketing of paint, which parts of the woodwork had received, having been removed. The Hall screen, of which we give an illustration, has thus been taken in hand. It probably belongs to the reign of Elizabeth, and has fluted Ionic pilasters freely treated, with round arches and a cornice with a shell design. The roof of the Hall was partly hidden by a plaster ceiling at the time when the rich fireplace was inserted. A passage-way is behind, with a porch opening from the principal court at one end, and a door to the servants' court, or "pump court," at the other, and at the back of the passage doors open to the buttery and pantry, in a line with which is the kitchen.

One remarkable feature of the house is the fireplace in the Dining Room, which stands between two bold Ionic columns rising to the ceiling. The adornments consist of two oval panels in admirable frames, with grotesque heads and fruit, and in the middle is the very quaint conceit of a baboon seated upon a bracket with the inscription "Mors rapit omnia." The panels also bear inscriptions—"Faber est quisq. fortune sue," and "Æqua laus est a laudatis laudari et ab improbo improbari."

THE GUEST CHAMBER CHIMNEY-PIECE.

The grand Drawing Room, once the "solar" or "lord's chamber," to which a staircase leads up from the Hall, was enlarged in the time of James II., and is extremely handsome, with a richly ornamented plaster ceiling, fine panelling from floor to ceiling, a noble bay window, and, above all, the splendid mantel-

piece. We do not know anywhere so remarkable a work. The features are both bold and delicate, and were sculptured by a master hand. Here is the taste of Italy in the richest period of Renaissance design brought into a mediæval English house. On either side are two caryatid figures supporting the enriched cornice, which has also, as an important feature, a grotesque head below it in the middle, forming a characteristic bracket. Above this cornice rises to the ceiling the upper stage of the mantel. Over the supporting figures

THE CHIMNEY-PIECE OF 1598.

on either side are niches, each between two elaborated Corinthian columns, while in the middle, rising from the projecting portion of the cornice over the bracket, is a singular figure of Pan. In the niches on either side are Prudentia and Justicia, the latter with the scales, and on either side of Pan are other niches, round-arched, in which are Arithmetica, writing in a book, and Geometria with some instruments of the geometrical art. Moral maxims are below with enriched panelling, and above is an elaborate architrave. This work belongs to that great period in which Englishmen engaged in honourable rivalry with one another in their efforts to beautify and adorn their country houses, and were enraptured with the spirit of Continental design. Very often foreign workmen were employed, which may well have been the case at Wraxall.

Another remarkable feature is a very unusual projection opposite to the fireplace, which has two storeys, the lower one having fluted Ionic piers and recesses or niches, with shell arching at the top. Above this rises to the ceiling enriched panelling, all of most admirable craftsmanship. The effect of this feature is to give quaint variety to the room, and the recesses were perhaps intended to serve as seats. In any case the architect and the craftsman worked successfully together. We can conceive with what satisfaction the possessor saw all this completed, and can picture the gay scene when there, with his lady, he welcomed his friends. It will be noticed in the pictures that the furniture is singularly choice and quite in the Chippendale character, with extreme fineness and delicacy as well as reserve in its workmanship.

Much in the same style, though with many differences, are other chambers in the house. Dame Eleanor's Room has a magnificent mantel-piece, also in two stages, with coupled columns at either side, and strapwork pattern panels and floral adornments above, and the workmanship is scarcely surpassed anywhere. The same character is found in the Guest Chamber, which has a magnificent stone chimney-piece of bold, simple, and original character. The fluted piers, the ornamental panels, the brackets, and the cornice, with its singular ropework pattern and its dentils, are all most admirable.

We illustrate one other apartment, known as the Raleigh Room, to which reference has already been made, and concerning which there is a most interesting tradition. It is said that here Sir Walter Long and Sir Walter Raleigh used to meet and talk while they smoked out of silver pipes, and that South Wraxall Manor House is the first English house in which tobacco was used. Many, of course, are the anecdotes concerning the introduction of the fragrant weed, as for example that Raleigh smoked his first pipe on an island rock in one of the lower reaches of the Dart. The fireplace

THE CHIMNEY-PIECE IN DAME ELEANOR'S ROOM.

in the Raleigh Room is in an earlier style, with a low Tudor arch, its spandrels filled with fine carving of initials, tied with true lovers' knots. The original panelling seems to have been of the linen pattern, as has already been said, the later pieces having been introduced apparently in the seventeenth century.

From what we have said it will be seen that South Wraxall Manor House stands very high among the old houses of England. It is fortunately in excellent hands, and is even now regaining something of its older character. Certainly, with the lapse of time, the ancient manor house loses nothing of its varied charm. At a short distance from it are the remains of a very curious hospitium, or guest house, of the thirteenth century, which was dedicated to St. Auduen or Owen, and consisted originally of a chapel, a hall, and a dwelling-house for the reception and entertainment of wayfarers. It was turned into an ordinary dwelling-house in the seventeenth century, and has been further modernised, after being used as a farmhouse. There is a fine stone screen of foliated arches remaining, but almost concealed in the more modern parts of the house. In few places in England are the evidences of ancient social life and hospitality so plainly visible as at South Wraxall, and we are peculiarly gratified at being able to illustrate the splendid features of the Manor House.

CHAWTON HOUSE,

HAMPSHIRE.

THIS fine Hampshire mansion stands towards the borders of Surrey, about midway between Farnham and Alresford, in a country much varied with wood, heath, and meadow, and within a short distance of Selborne and the famous home of Gilbert White. Here was one of the forty-five lordships which Hugh de Port, the Conqueror's comrade in arms, received in Hampshire as the guerdon of his share in the enterprise, and Chawton remained with the family under the name of St. John for nearly 500 years, until, on the death of Sir Thomas Poyning, Lord St. John, in 1458, it fell, through default of male issue, to Joan, wife of Sir Thomas Bonville, whose granddaughter Elizabeth married Sir Thomas West, Lord De La Warr. By this family the property was sold on April 8th, 1551, to John Knight, who belonged to a family long established in the county. The Knights appear, indeed, to have held land in Chawton from the time of Edward II., if not earlier, and in 1524 William Knight had been tenant of the lands purchased by his grandson John in 1551. The manor did not go with the property, but was left by Lord De La Warr, who died in 1554, to Leonard West, by whom it was sold to Thomas Arundell, and from that proprietor's son William it was purchased in May, 1578, by Nicholas, the son of John Knight. From that time forward the estate and manor have remained in the same family, and thus have descended to the present owner.

THE SOUTH STAIRCASE.

The existing manor house, which is a beautiful Tudor structure, was built by John Knight, the son of Nicholas, who purchased the manor. The house has gone through some subsequent changes, but the older parts, including the Great Hall and

the Tapestry Gallery, go back to that time. The date, 1593, may be seen over the door of the extremely quaint old stables, which are themselves like a house, and stand opposite to the lych-gate of the church. The earlier date, 1588, remains at the back of the fireplace in the Hall.

It seems probable that the original purpose was to erect a manor house of the E form, so common in Tudor times; but if that was the intention, it was never carried out, for only one block with the central projection was completed, and the house took its present form about the year 1650 or 1655, when two wings were added in the rear of the then existing building, thereby forming three sides of a quadrangle,

THE STUDY CHIMNEY-PIECE.

and partly enclosing a courtyard. The original plan of the house was thus entirely changed, and the effect has been to give much pleasing individuality to the structure. The Great Staircase, the Library, and the Long Gallery were a part of this addition, while the Hall and Tapestry Gallery, as has been said, are more than half a century older. The Hall is certainly most quaint and interesting in character. It has a flat ceiling, and thus does not possess the dignity of some of the greater halls, but it is of large size and excellent proportions, and is very beautiful. The panelling is of old oak, rich in character and colouring, with excellent carving along the top in many places. The fireplace

THE EAST GALLERY.

has fluted pilasters of an early type, and a mantel surmounted by arches of wood finely carved, with caryatid figures supporting the frieze. The ancient fireback, dated 1588, with admirable

includes the Royal arms of the Tudors with the garter, and the family achievements of the possessors finely displayed. Above the panelling hang old family portraits of considerable

THE HALL CHIMNEY-PIECE.

herring-bone brickwork in the rear, is extremely good. Much ancient furniture is in this fine apartment, with nothing modern to break the charm, and the old armorial glass on the south side is extremely quaint and interesting. It

interest. The excellent proportions, the large size, and the chaste adornments of this interesting place make it altogether pleasing, and little effort of the imagination is required to people it with its old inhabitants. The arrangement is that of

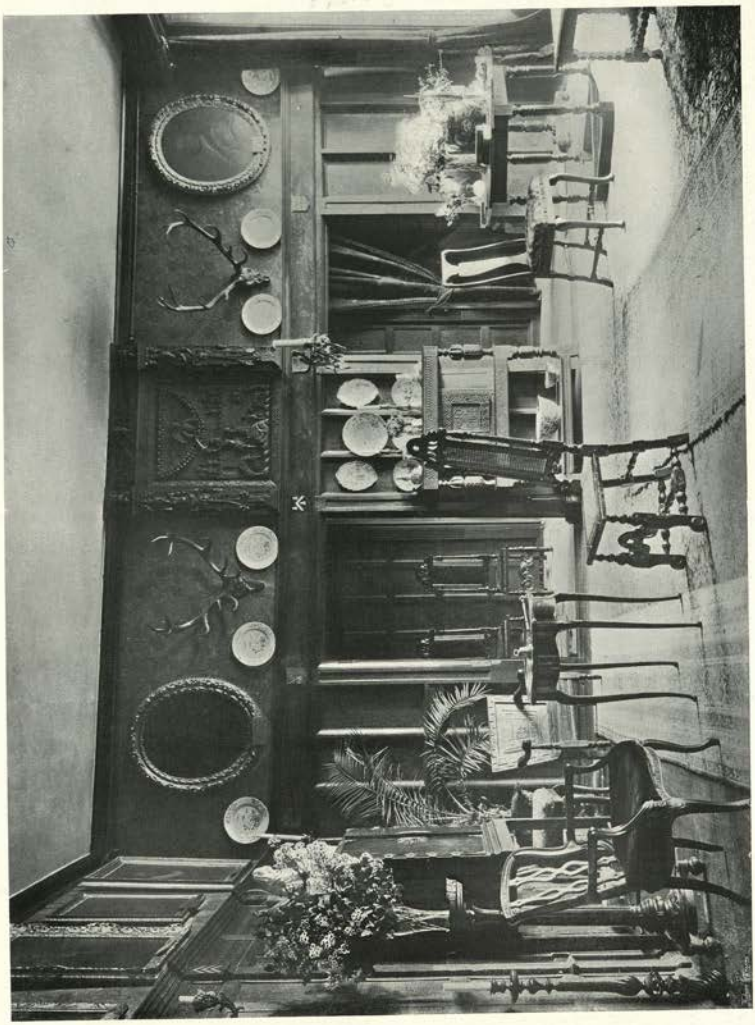
ANCIENT GLASS OVER THE SOUTH HALL DOOR.

early times, there having been originally a cross table at the head of the room, with a lengthwise table, and at the lower end is the oak screen, through which the servants entered with their meats from the kitchen.

The Tapestry Gallery, upstairs, which is coeval with the Hall, is also panelled with oak, and is very quaint and interesting. The later features are found in the South Entrance, the Great Staircase, and the Long Gallery. There are fluted pilasters of Ionic character, and one doorway, bearing the date 1655, is finished with an elegant pediment. Thus we discover a revelation of changing taste, the classic spirit breaking in upon the older style, but with no structural modification. The South Entrance is hung with old buff jerkins, pistol holsters, and trophies of the chase.

But the dominant impression received from the house is that of permanence of character, with scarcely any intrusion of modern things. The Oak Room is panelled to the ceiling, and has a very elegant mantel-piece, with coupled Ionic columns in its

THE TAPESTRY GALLERY.



THE GREAT HALL.

THE SOUTH ENTRANCE HALL

upper portions, separating elegant carved and moulded panellings. Here, again, ancient furniture and family pictures complete the plenishing of the room.

One of the most interesting objects at Chawton House is an old armorial tapestry of the Lewkenors, which hangs in the Library, and is a very beautiful piece of ancient work, 16ft. long by 7ft. wide, bearing the date 1564. In the midst are the Lewkenor arms, elaborately worked, with supporters, and having a rich bordering of fruits and flowers. On either side of the central design are other family shields in admirable craftsmanship and characteristically designed, and the background is filled with a beautiful conventional pattern of roses and lilies. The whole design is surrounded by a wonderful border, worked with grapes, pomegranates, apples, and various flowers, and having round compartments in which are fourteen shields of arms. The origin of this remarkable example of tapestry appears not to be known. It came into the possession of the Knights through a marriage with the Lewkenors, and there is preserved at Chawton House a memorandum, dated 1662, in the handwriting of Sir. John Lewkenor, which shows that the tapestry was then very greatly valued. It reads as follows: "Remember to keep safe y^e^ carpet of arms now aged about 100 years, which in y^e^ failure of the elder house totalie consuming itself by daughters and heires and passing into other names, was sent hither by Constance Glenham of Trotton, who was one of those heires, for record to the younger house and whole name." The carpet was brought from West Dene to Chawton in 1737, and has been kept there safely ever since. The arms in the border include those of Tregos, Camoys, Culpepper and Audley, D'Oyley, De La Warr and Cantelupe, Pelham, Gournay and Moyne.

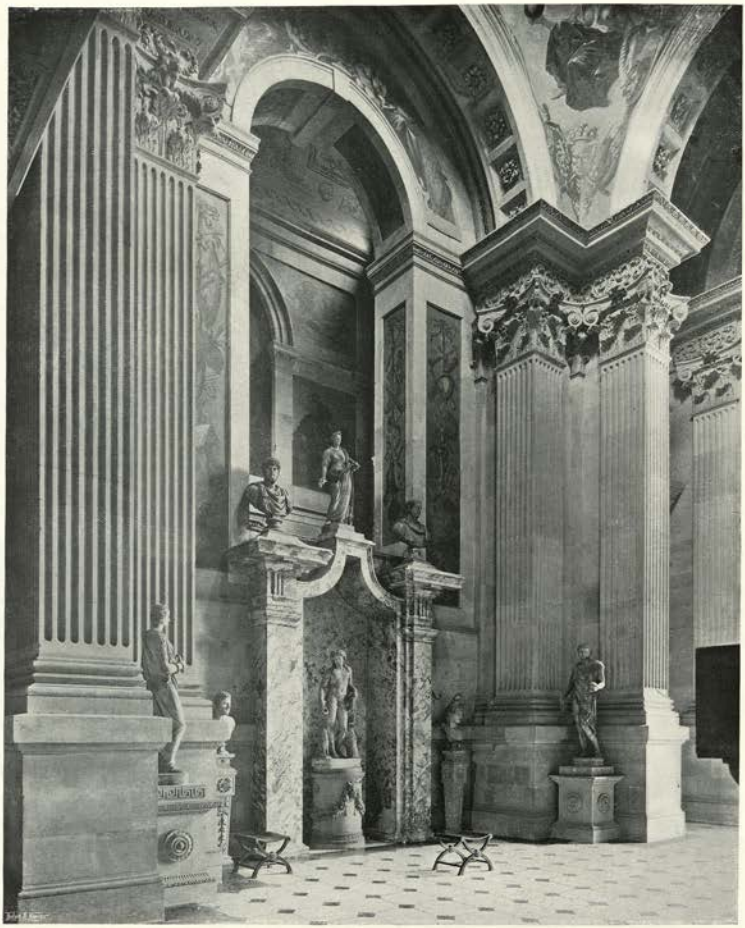
Chawton House has been fortunate in remaining through centuries in the hands of the same family, and in having thus been preserved with little change in form or detail. Indeed, it may be said that since the middle of the seventeenth century scarcely any structural alteration has passed over the place.

CASTLE HOWARD, YORKSHIRE.

CASTLE HOWARD, the greatest of the classic mansions in Yorkshire, and one of the greatest in England, stands nobly upon the lofty range of hills that rise between the dales of the Derwent and the Rye. Climbing the hill by the picturesque road, we see behind us the level edges of the Yorkshire Wolds extending away mile after mile into the distance, and before us the green woodlands which surround the home of the Howards. Soon we discern the palatial front of the glorious mansion, crested with its majestic turrets and cupola, while high above glistens the dome of the mausoleum. We are not reminded much of history by the level lawns and stately terraces, the majestic avenues of beech and lime, the Italian gardens, the classic statuary, and the temples and columns, and the mind does not easily reach back to the days when the ancient castle of Hinderskelf frowned upon the hill. That edifice was destroyed by fire about the year 1700, and Charles, third Earl of Carlisle, began the erection of its successor and the laying out of the grounds in or about the year 1712. The work went on for many years, and a tablet upon an obelisk records its completion in 1731.

The architect was Sir John Vanbrugh, and Castle Howard is generally considered more successful than his better-known work at Blenheim. Mr. Fergusson considered the design more sober and simple, and that the cupola in the centre gave dignity to the whole, and broke the skyline much more pleasingly than the towers of

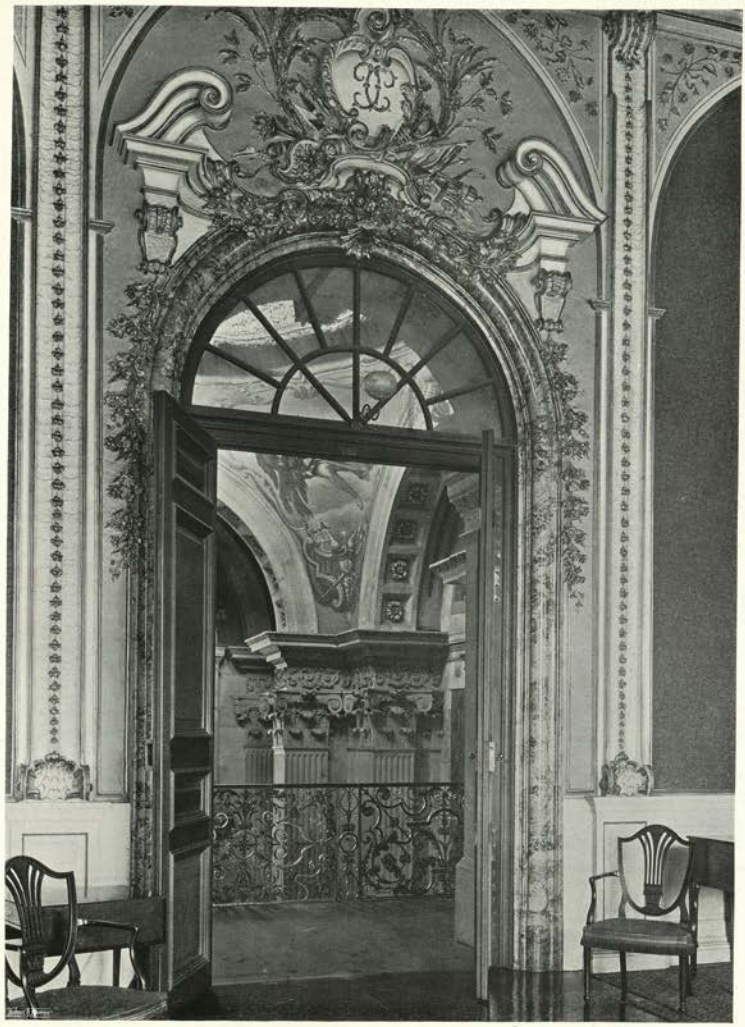
THE LIBRARY.



THE WEST SIDE OF THE HALL.

the other palace. Walpole, who visited Castle Howard forty years after its completion, when it had been greatly embellished and much enriched with artistic splendours, wrote enthusiastically about the place. "Lord Strafford had told me that I should see one of the finest places in Yorkshire; but nobody had informed me that I should at one view see a palace, a town, a fortified city, temples on high places, woods worthy of being each a metropolis of the Druids, vales connected to hills by other woods, the noblest lawn in the world, fenced by half the horizon, and a mausoleum that would tempt one to be buried alive. In short, I have seen gigantic places before, but never a sublime one."

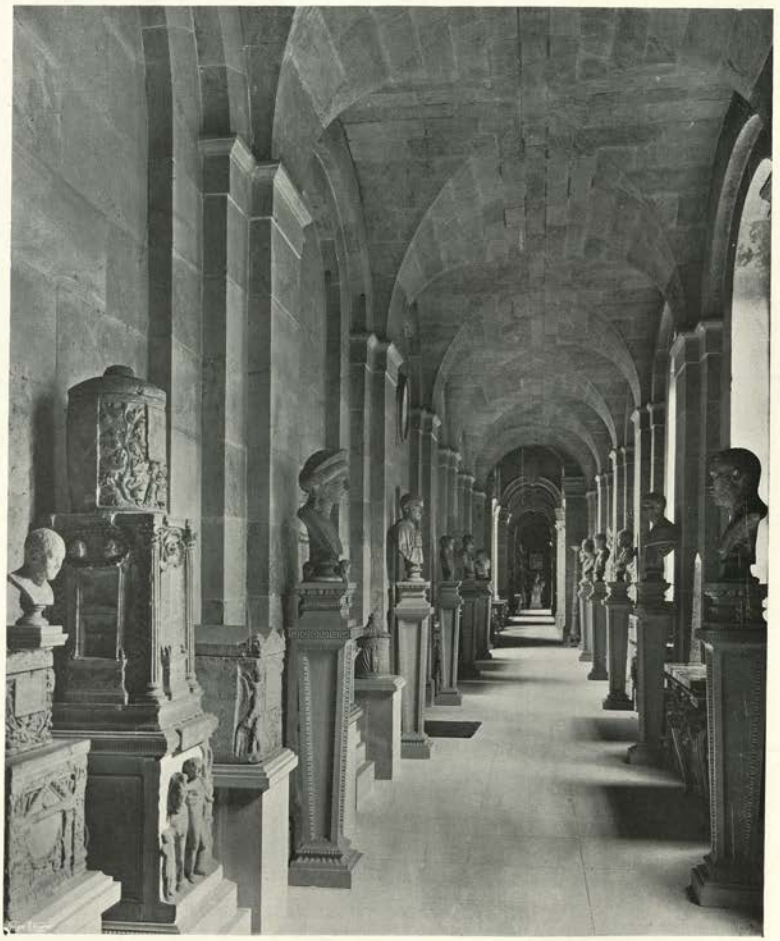
Spacious stateliness and architectural grandeur are the dominant notes of Castle Howard, and it is difficult to say whether the magnificence of the structure, the splendour and richness of its internal character, or its unrivalled collection of art treasures, should command the greatest amount of attention. It should be noted that the west



THE HIGH SALOON AND ARCHING OF THE HALL.

wing was added by Robinson, and is inferior to Vanbrugh's work.

We are here concerned with the internal features of the mansion. On the west, south, and east fronts, the principal apartments, opening into one another, are truly glorious state rooms, adorned with some of the most notable pictures in England. The noble Entrance Hall, which, in the style and majesty of its architecture, might well be some part of a great Italian church, has a dignity and charm rare in English houses. The apartment is 35ft. square, 60ft. high, and rises 100ft. to the top of the cupola. Lofty fluted Corinthian piers, connected by semi-circular panelled arches, support the cupola, and in the figures in the angles, though the subjects are entirely different, there seems to be a reminiscence of Michael Angelo. The cupola itself is painted, not very appropriately, with the "Fall of Phaeton," by Pellegrini, and it has been remarked that a person standing below feels as if the four horses of the



THE NORTH CORRIDOR.

Sun were about to descend upon his head. This magnificent hall is paved and enriched with valuable marbles, and contains some very fine statuary, several pieces being antique, notably a charming figure of Bacchus standing in a niche on the west side, surmounted by busts of the emperors. Some of the wall spaces are frescoed with trophies of arms, and above the glorious fireplace, which is richly sculptured with mermaids and flower and shell work, other frescoes are seen on the staircase. The rare inventiveness of the architect was displayed to full advantage in this splendid part of the structure, and the wonder of the detail is seen well in the picture of the west side, and of the high saloon on the gallery above.

THE LOBBY.

The Garden Hall is now entered, and leads to a series of rooms lying upon either hand, entered one from another. Here the splendid collection

THE TAPESTRY ROOM.

of pictures is seen to full advantage. The rooms have rich friezes and cornices, painted ceilings, and a beautiful outlook. The Dining Room, the "Canaletto" Room, so called from the artist in proportions and adornments. The Long Gallery runs along the whole of another side of the building, and contains many antique busts and objects in other forms of art. Here is a circular marble

THE CHIMNEY-PIECE IN THE HALL.

whose works adorn its walls, the great Drawing Room, the exquisite Tapestry Room, and a Billiard Room are situated upon this garden front. They are crowded with splendid pictures, and are noble altar, which is said to have been brought by Nelson from the temple at Delphi; and here also is preserved a curious wine-cooler, which was presented more than sixty years ago to Lord

THE GARDEN HALL.

LADY CARLISLE'S SITTING-ROOM.

Morpeth, afterwards seventh Earl of Carlisle, by his friends and political supporters, and is an excellent example of the silver-work of the time.

We may now make some allusion to certain works in the great collection of pictures, which were brought together by many hands, and include numerous valuable works purchased by Lord Carlisle from the Orleans gallery in 1798. One gem of the collection, "The Adoration of the Kings" by Mabuse, a glorious work, rich and harmonious, has been removed to Naworth. Another is "The Three Marys" by Annibale Carracci, being a celebrated picture from the Orleans gallery, which shows the Virgin in the excess of her grief having fainted over the dead body of Christ on her lap, and Salome holding the Virgin's head. There are several other works of Annibale Carracci, and examples of Ludovico and Agostino Carracci. The collection also includes a wonderful Domenichino, representing St. John the Evangelist looking up enraptured. There are pictures also by Salvator Rosa, Tintoretto,

Zucchero, Canaletto, Antonio More, Lely, Van Dyck, Sir Joshua Reynolds, and others. But it is unnecessary to make a catalogue of all the works contained in these rich apartments at Castle Howard. They are well disposed in such beautiful surroundings, and constitute a collection which will always delight the connoisseur. Lord Carlisle has generously presented one or two gems from his Castle Howard collection to the National Gallery. Many portraits of the Stuart period hang in the Library, where a deep red wall forms a fine background. Exquisite taste has presided over the arrangements, and the pictures are all placed with admirable judgment.

The Chapel is a magnificent example of classic architecture, in its rich and yet pure form, devoted to domestic purposes. The elaborate ceiling, much sculptured and adorned, is supported by noble fluted Corinthian pillars,

THE CHAPEL.

and there is much glorious work in marble, and the walls are harmoniously treated. The colour scheme throughout is excellent, and the remark applies to the whole house. Lady Carlisle's Sitting Room is a very beautiful apartment, with a sculptured marble mantel-piece, an elaborate cornice, and a rich lustre. Over the mantel is one of Canaletto's best pieces, and the walls are lined with gems by great artists. Here also is an interesting collection of porcelain. The Tapestry Room is very attractive, and has some noble antique work and tapestry from designs by Teniers.

Enough has been said to show how great and various are the interests of this wonderful structure. The most famous of architects and artists are represented therein, and the palace has attained its perfection through the enlightened taste and judgment of successive Earls of Carlisle.

The mansion is equally beautiful in itself and its landscape and garden surroundings. There is an obelisk in the grounds bearing an inscription composed by the third Earl:

> "If to perfection these plantations rise,
> If they agreeably my heirs surprise,
> This faithful pillar will their age declare,
> As long as time these characters shall spare,
> Here, then, with kind remembrance read his name,
> Who for posterity performed the same."

In the spirit in which the Earl wished his successors to regard the plantations and avenues of his spacious grounds do we look at the mansion which he raised and chiefly adorned. The great house of Howard has played a large part in English history, and those of its members who have built and beautified Castle Howard have created a monument for themselves while raising a palace of which England should be proud.

THE INTERIOR OF THE CUPOLA OF THE HALL.

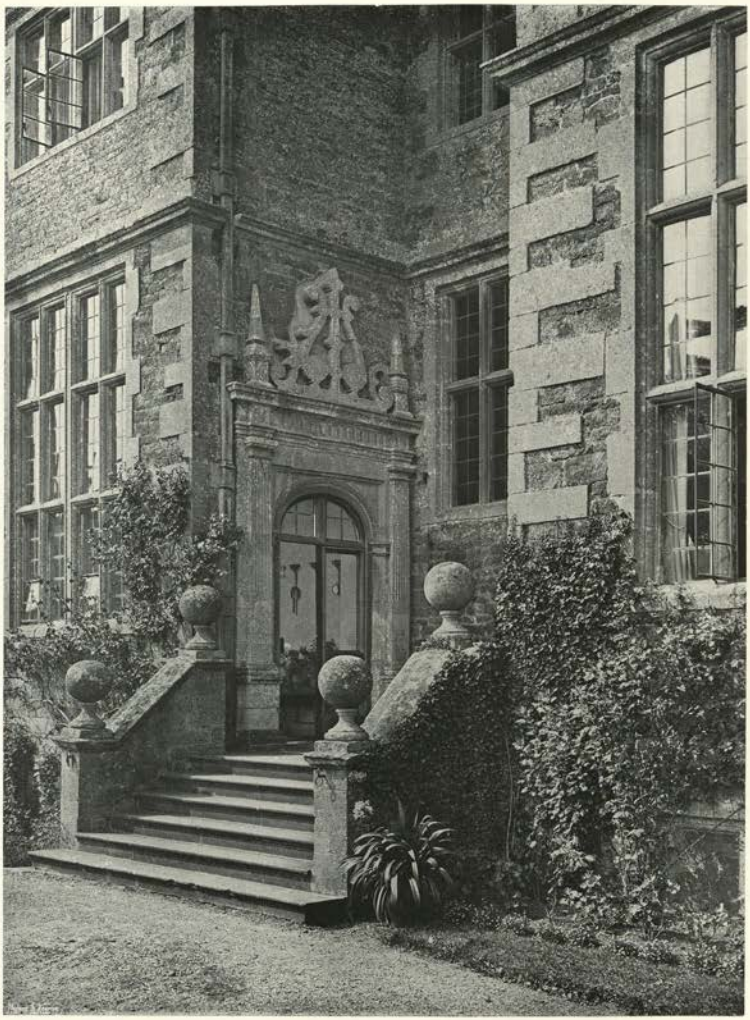
CHASTLETON HOUSE,

OXFORDSHIRE

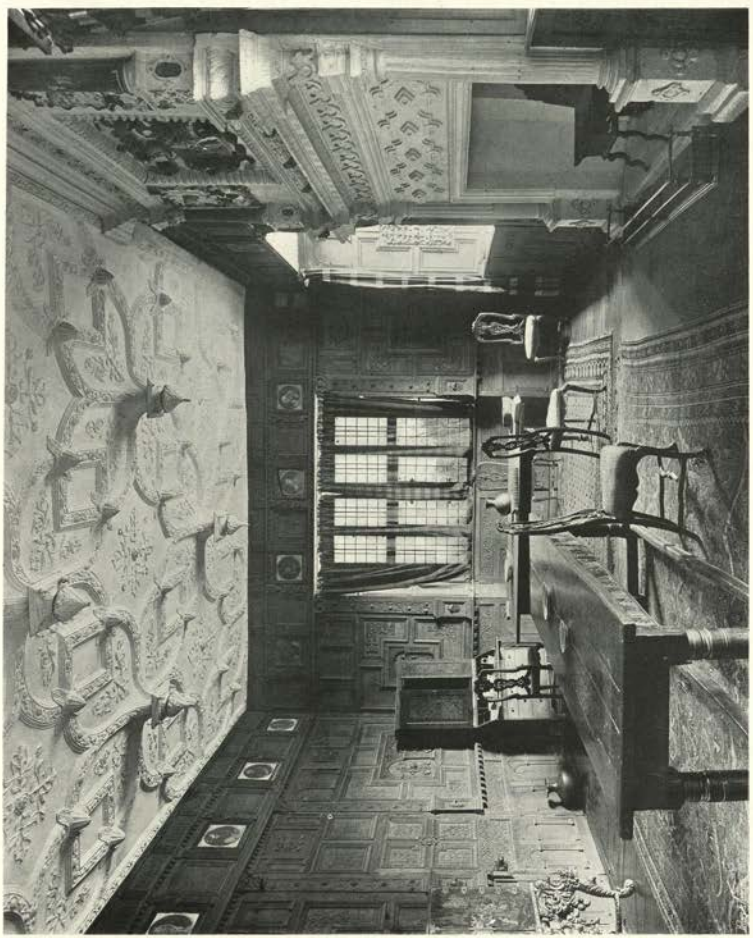
THIS beautiful Jacobean mansion was built between 1603 and 1614 by one Walter Jones, a substantial woollen merchant of Witney, who purchased the estate from the last of the Catesbys of Chastleton, and whose descent is traced from the old line of Jones of Grismont, county Glamorgan. He married Eleanor Pope, maid of honour to Queen Elizabeth, whose father was Henry Pope, the Queen's jeweller, and her uncle Sir Thomas Pope of Wroxton. It has been stated that Mr. Jones was his own architect, and, if that be so, he designed well and built substantially. Henry Jones succeeded, and was the father of Arthur, a Cavalier, and Henry, a lawyer, who became Chancellor of Bristol, and whose bedroom is still called "the Doctor's chamber." Arthur Jones followed the standard of Charles through the varying fortunes of the war, but, after that monarch's execution, lived quietly at Chastleton until 1651. This Cavalier possessor, however, once more took arms in the cause of Charles's son, and appears to have been with him on the fatal field of Worcester.

MANTEL-PIECE IN THE STATE ROOM.

Legend or veracious history records his home-coming, and tells how Mistress Jones entertained his pursuers while he sought refuge in a secret chamber, which is still shown. The tired horse in the stable aroused suspicion, and they sought through the house, sounding the floors and walls with pike and musket. Failing, however, to discover the hiding-place, they expressed their intention of supping in the lady's chamber, from which it was approached. With a trembling hand but an alert mind did Mistress Jones arouse her maids and set about the preparation of the meal, infusing into their wine some drowsy drug that should steal away the Roundheads' brains and rob them of "the pith and marrow of their attribute." Lustily they enjoyed the heavy-headed revel, until, one by one, sleep overcame them all, and when they awoke the bird had flown. A fine was laid on the estate, but it was paid, and has ever since remained with the descendants of the Cavalier. There are memorials of the time in the house. The Bible which Charles presented to Bishop Juxon on the scaffold is in



THE PORCH.



THE DRAWING-ROOM.

Miss Whitmore Jones's possession, as well as many other relics, including a finely-executed miniature of the King on copper, so contrived that transparencies may be placed over it upon which are various pictures representing the different phases of the Monarch's chequered career.

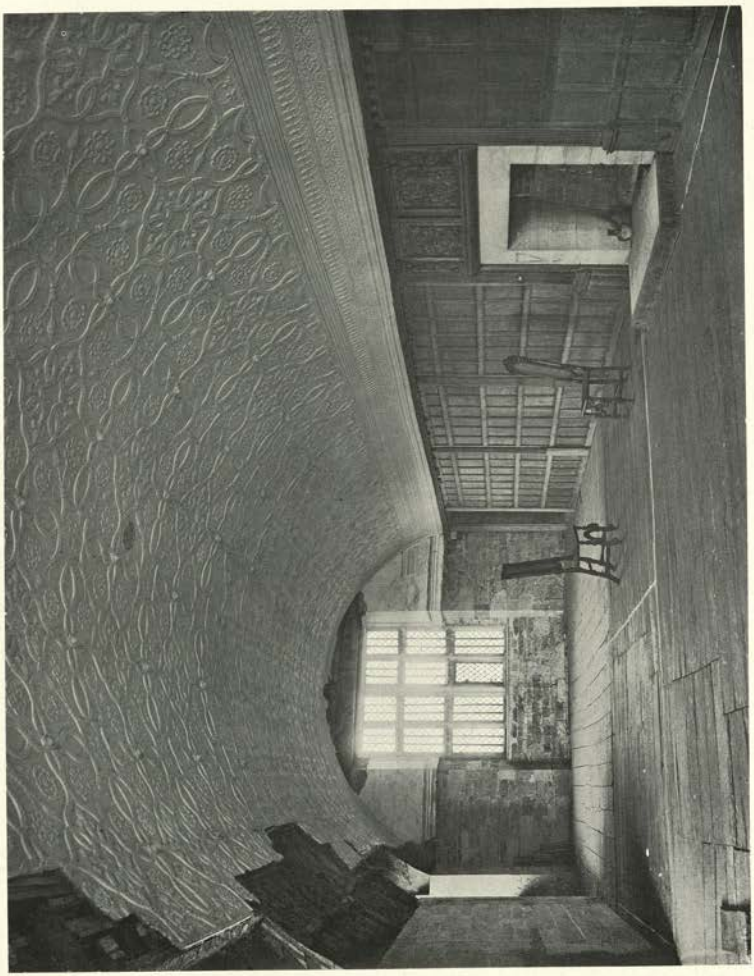
Early in the nineteenth century the estate passed in default of a direct heir to a cousin of the former proprietor, who added the name of Jones to his own patronymic of Whitmore, and lived the life of a country gentleman, maintaining and improving his estate, and ever looking after the welfare of tenant and neighbour.

THE WHITE PARLOUR.

Mr. Whitmore Jones lived until 1853, and all his four sons having died, the estate devolved upon his eldest daughter, the present possessor, who has relinquished it in favour of her nephew who has assumed the name, retaining the house during her lifetime.

Chastleton House is a structure of grey stone, not altered in any material respect. It is quadrangular, with the Dairy Court in the middle, and thus retains the character even of an older period than that in which it was built. Internally the work is very fine, and the Hall has a notable oak screen with two segmental arches between elaborated

THE SCREEN IN THE HALL.



THE LONG GALLERY.

columns, and with richly carved entablatures. The panelling is also old and good, the furniture mostly of the period, and there is much ancient armour, some of it belonging to the Civil Wars. The Drawing Room, or Great Chamber, is also very characteristic, with enriched panelling, a splendid armorial mantel-piece, and a plaster ceiling with pendants. The mullioned windows and Chippendale furniture complete a charming interior. The White Parlour, another finely panelled chamber, opens from the Hall, and the Chestnut Parlour is interesting for its pictures and deep cupboards full of old china. The Catesby Room is also attractive, and there are the Cavalier Chamber, from which the Secret Room is reached, the State Room, which has a finely carved heraldic mantel, and a bold frieze in its moulded plaster, and the Library. Above all, there is the very remarkable Long Gallery, with its impressive panelling, its waggon-headed ornamental ceiling (repaired since the picture was taken), and its air of venerable antiquity—a very remarkable apartment which is at the top of the house, and runs the whole length of the front, as was customary. Chastleton House will cede to few mansions of its kind in the interest of its quaint and beautiful interior.

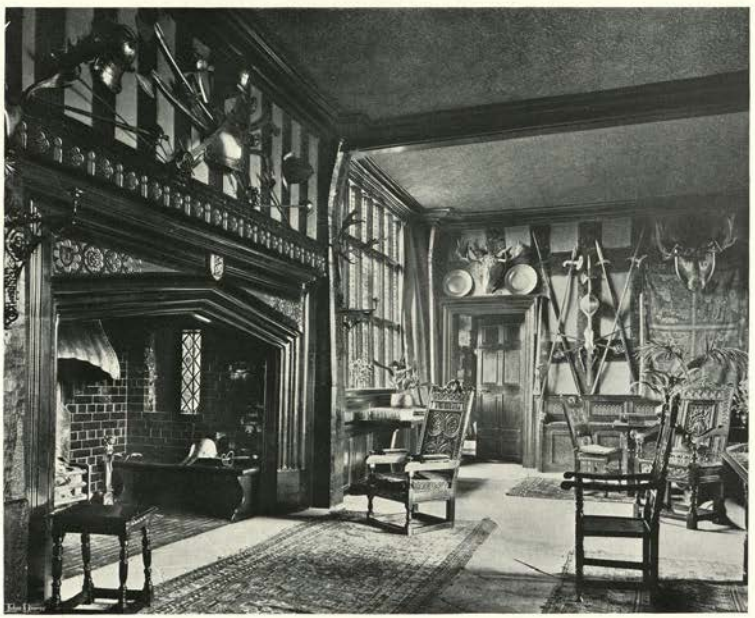
"THE DOCTOR'S CHAMBER."

BRAMALL HALL, CHESHIRE.

THE ancient seat of the Davenports, after passing, some years ago, through a critical period in its long history, has now fallen upon good and seemly days. The line of its old possessors is no longer represented there, but, in the hands of Mr. Nevill, who purchased it, it is safe from some dangers that threatened it, and is maintained with judicious care and with a true love for its great and beautiful features. It certainly ranks among the most interesting of the old half-timber structures of Lancashire and Cheshire, and stands in an advantageous situation, two miles and a-half south of Stockport, elevated on a terraced knoll, commanding a view of the Lyme Hills, with trees clustered about it, and a slope below to a little stream in the park.

At the end of the fourteenth century, the elder co-heiress of Geoffrey de Bromale, whose family took its name from the place, having married John de Davenport, the estate passed to the family which continued to hold it until a few years ago. The new owner, who died about the year 1400, was followed in possession by his descendants, until the estate came to Sir William Davenport, who was knighted at Leith, near Edinburgh, in 1544. Long before this time Bramall Hall had risen upon the hill.

It was in the time of Sir William Davenport and Dame Dorothy, his wife, between 1590 and 1600, that the house was subjected to considerable changes, which gave it almost the aspect it bears to-day. We shall, however, before describing



THE GREAT HALL, EAST SIDE.

THE INNER HALL.

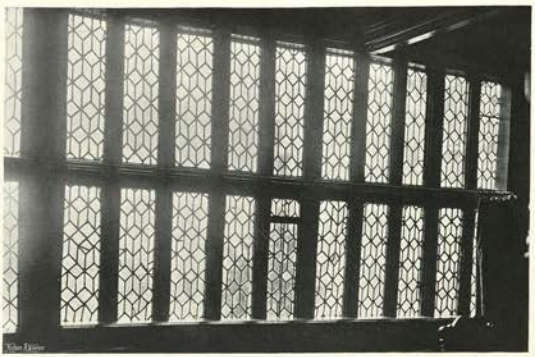
the place, say something concerning its possessors. William Davenport, son of Sir William Davenport, sided with the Royal party in the Civil War, and suffered considerably in consequence, for the country thereabout generally favoured the Parliament. Some of his friends were on that side, and one of them, Sir William Brereton, actually quartered troops in his house and seized arms out of it. Ultimately Davenport was charged with delinquency against the Parliament, and was mulcted in a fine of £750. His descendants in the male line continued to hold the place until William Davenport, dying in 1829, left no legitimate issue, but adopted two daughters, of whom one married Captain (afterwards Admiral Sir) Salusbury Price Humphreys, who took the name of Davenport in 1838. This gentleman's grandson succeeded to the estate on attaining his majority, but it was heavily encumbered, and was sold in 1877, being afterwards purchased by Mr. Nevill.

The main front of this fine timbered structure faces the east, and has at the back, on the west side, a courtyard, of which three sides remain. Traces of alterations are found in the house, and the Great Hall and the Withdrawing Room over it appear to be of later date than the south wing. The more exposed parts, particularly

on the south side, have been rebuilt in brick, though much of the ancient timber is there.

On approaching the courtyard the whole range of buildings is clearly seen, and the beautiful and picturesque character of the work is most attractive and impressive. In the midst, the Great Hall is conspicuous with its fine bay and porch, while the Banqueting Room is in the south wing on the right, and the servants' hall and kitchen quarters in the north wing on the left. We enter through the gabled porch and reach the Great Hall, which is characteristic and beautiful, but differs from like apartments in many houses in being comparatively low, the height from floor to ceiling being about 12ft., and there is no minstrels' gallery. The size of the room is some 36ft. by 26ft. The bay is a half octagon, and opposite to the window is a grand arched fireplace, splendidly moulded and carved, adorned with arms and armour, and enclosing a cosy ingle-nook. The windows of the Hall have most beautiful ornamental lead-work. The central window has seven lights, with wooden mullions, divided by a transom, while the projecting bay has fifteen lights in all. On the east side is another window,

THE DRAWING-ROOM, WEST SIDE.



OLD LEAD-LIGHTED WINDOWS.

which is rather unusual, with painted glass, displaying the arms of Davenport.

Opening out of the Great Hall, at the south-west corner near the bay, and behind the high table, is a passage-way or ante-room leading to a fine staircase, which is circular and constructed of solid oak. On the left of this staircase, on the ground level, is the Chapel, which is rectangular and about 40ft. by 20ft. The chancel is indicated by the character of the fittings, and the Chapel is divided into six bays by stout oak beams, their ends supported by strong uprights. The east window on the south side has some interesting stained glass, representing the Crucifixion, and in the other windows is more good glass. The woodwork is interesting, and in a seat on the left on entering is very elaborate oak carving, with the Plantagenet badge of the rose and fetterlock under the crown, and fine Perpendicular cresting. Opposite to the Chapel is a fine chamber, which has a good timbered ceiling of a similar character.

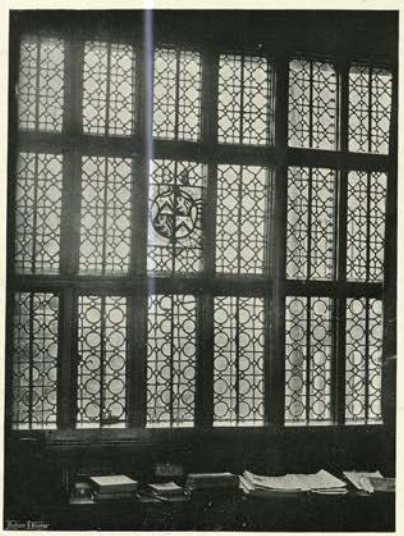
We may now pass up the main stairway, also with its steps of solid oak, leaving on our left the entrance to the north wing, which contains some fine panelled bedrooms, and reach

THE DRAWING-ROOM, EAST WINDOW.

THE GREAT HALL, WEST SIDE.

the Withdrawing Room, which is over the Great Hall, and was built in Elizabeth's time. It has a beautiful window corbelled out on the east side, which, with four other windows of varied form, gives the place both internally and externally a very pleasing character. The walls are panelled with oak, and the ceiling is enriched in plaster. The size of the room is that of the Great Hall below, the details are very quaint, for the panelling rises almost to the ceiling, and the intervening space has the arms and alliances of the Davenports in plaster. The mantel is chiefly of wood and plaster in blue and gold, and has the arms of Queen Elizabeth within the garter, the lion and dragon being the supporters, while above are the words, "Vive la Royne."

Through a door in the Withdrawing Room an interesting chamber is entered, known as the Plaster Room, its floor having been formerly of that material, and next the Paradise Room is entered, which is small and wainscoted with oak. There are two windows, of comparatively modern date. Formerly there was a four-post bed in the room, with embroidered hangings. The needlework at the head was very interesting, and represented the Fall of Man, and gave the name to this room. It was worked by Dame Dorothy, the wife of Sir William Davenport, and dated curiously: "W. D., 1610; D. D., 1614." This was bought by W. W. Bromley-Davenport, M.P., at the sale. The Chapel Room, over the Chapel, is an oak-panelled apartment, and at the head of the spiral staircase, in the south wing, is the so-called Banqueting Hall, 40ft. long by 19ft. wide, the last of the splendid chambers of Bramall which we shall describe. It has a fine open timber roof in three bays, with intermediate principal rafters, and quatrefoil and other panels. The architectural characteristics are extremely good, the two principal rafters being embattled, and the spandrels of the curved ribs most boldly carved with animals and foliage. The effect is very pleasing, and is enhanced by the character of a beautiful oriel which looks over the quadrangle, and is corbelled out upon a support richly carved with the shield of the Bramall family. The "Long Gallery"—added in Elizabeth's reign—was taken down in the eighteenth century, when it showed signs of giving way.



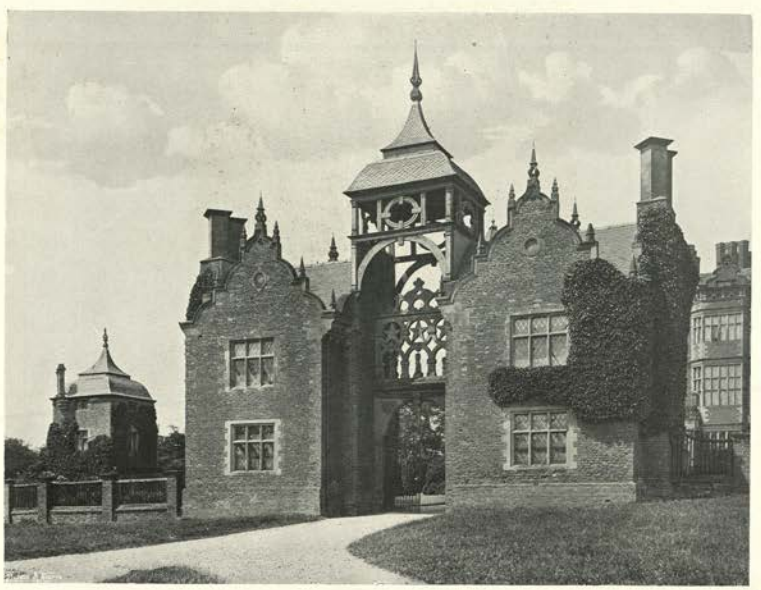
WINDOW IN THE GREAT HALL.

WESTWOOD PARK,

WORCESTERSHIRE.

WESTWOOD PARK stands something less than two miles to the west of Droitwich, in Worcestershire, in a very fine situation, upon an eminence commanding very beautiful prospects, and with a park remarkable for being laid out in "rays of planting." Here, in ancient times, was a small priory of Benedictine nuns, subject to the Abbey of Fontevraud, the site of which appears to have been upon the slope of the bank above the present fish-ponds. After the Dissolution the place was granted by Henry VIII. to Sir John Pakington, a serjeant-at-law, who was given many judicial offices, chiefly in Wales, but whose family seat was at Hampton Lovett, in Worcestershire. The bluff King, whose portrait is enframed in the magnificent carving over the chimney-piece in the Long Gallery at Westwood, enriched Sir John with not a few grants, for he stood high in the Royal favour, and knighted him after the return from Boulogne in 1545. When he died the greater part of his estate passed to his nephew, Thomas Pakington, the son of his brother Robert, who was knighted by Queen Mary in 1553, and died in 1571.

It does not appear to be known with any certainty that a mansion house existed at Westwood at the time, and the central block of the existing structure dates from the possession of Sir John Pakington, who succeeded on the death of his father, Sir Thomas. Queen Elizabeth visited Worcestershire in August, 1578, and seems to have been attracted by the wit and the handsome person of the squire of Hampton Lovett. She invited him to Court, where he was received with great favour, and



THE GATE-HOUSE.

plunged into the vortex of the fashionable life of his time, but took great pleasure in athletic exercises, and was styled "lusty Pakington" by the Queen. Pakington was knighted in 1587, but appears to have outrun his means and to have been enmeshed in financial difficulties. The Queen came to his aid, however, and he received a patent for starch in 1593, and was given the office—doubtless a rich sinecure—of bow-bearer of Malvern Chase.

His residence was then at Hampton Lovett, but he appears to have conceived the idea of building a kind of banqueting-house or place of resort at Westwood, and to him the central portion of the house is due, but it did not become the residence of the family until after the Civil

THE PORCH.

War. It was a fine and excellent piece of work in the style of the period, and when all was ready Pakington gave a great house-warming, at which the neighbouring nobles and gentlemen were hospitably entertained, though they were chiefly lodged at Hampton Lovett. We have the authority of Nash for saying that the house at Westwood was a lodge and banqueting-room only, standing in the midst of a fine woodland. Sir John married the daughter of Humphrey Smith, the Queen's silkman, widow of Benedict Barnham, who brought him a considerable estate, which enabled him to retrieve his fortunes, but the marriage was not a happy one, nevertheless.

The knight was succeeded by his son John, who was created a baronet in 1620, and was M.P. for Aylesbury, in which district the family had estates. He died as a young man, and was succeeded by Sir John Pakington, the second baronet, who suffered much in the Royal cause in the Civil War, and to whom the present character of Westwood Park must be ascribed. The house at Hampton Lovett had suffered heavily in the troublous time, and the cavalier baronet therefore transferred his residence to Westwood. The King came to his assistance, and a grant of £4,000 was made to him under the name of "Edward Gregory," as the King explained, lest the example should be prejudicial. It was at this time that Westwood received the four diagonal wings, which were built out from the original structure, giving it a form that appears to be unique. The arrangement presented some difficulties of communication between rooms, but the effect is excellent externally, for there are four great fronts all grand and imposing. The portico is an exquisite example of Renaissance work, and the details are extremely pretty and attractive; but the fluted Corinthian columns were originally the support of a balustrade, which was removed to make the top available as a balcony to the Great Saloon. Otherwise very few changes have passed over the structure.

Sir John Pakington, the cavalier baronet, died in 1680, and was succeeded by another Sir John, who spent a retired life at Westwood, and was reputed to be one of the finest Anglo-Saxon scholars of his time. He represented his county in Parliament from 1685 to 1687. Dean Hickes was his intimate friend, and appears to have written some of his learned works at Westwood. His "Grammatica Anglo-Saxonica" is dedicated to Sir John Pakington, and we shall be pardoned for quoting its description of the beauties of Westwood and its gardens and park at the time, as well adapted to the seclusion of the student: "Ibi porticus, atria, prophylæa, horti, ambulacra clausa et subdialia, recta et sinuosa, omnia studiis commoda; ibi luci, silvæ, nemora, prata, saltus, planities, pascua, et nihil quod animum pene a literis abhorrentem ad legendum, audiendumve, et quovismodo discendum componere et conciliare potest."

THE STAIRWAY.

The student baronet was succeeded by a worthy gentleman, another Sir John Pakington, who lived until 1728, and is supposed to have been the original of the famous Sir Roger de Coverley. It is true that Addison disclaims having had any originals for his characters, but, although Sir Roger does not altogether answer to Sir John in the circumstances of his life, there are undoubtedly resemblances in the two personalities, and again in Coverley Hall and its surroundings, as resembling Westwood Park, with a ruined abbey near it, and its pleasant walks "struck

out of a wood in the midst of which the house stands." Thus it is pleasant to associate Sir John Pakington with the first of Addison's genial society—the "Gentleman of Worcestershire, of ancient descent, a baronet, his name Sir Roger de Coverley." What is quite certain is that Sir John Pakington is not known so much as the typical high Tory and Churchman that he was, as he is as the supposed original of the famous Sir Roger. Addison's baronet was a bachelor, but Sir John Pakington was twice married. Two of his sons pre-deceased him, but his third son, Sir Herbert Perrot Pakington, succeeded at Westwood Park as fifth baronet, and, like many of his ancestors, represented his county in Parliament. Sir Herbert's two sons—Sir John and Sir Herbert—followed him in succession, and the baronetcy became extinct on the death of Sir John, the eighth baronet, in 1830. The eldest daughter of the seventh baronet had married Mr. William Russell of Powick Court, and their son, Mr. John Somerset Russell, who

THE CHIMNEY-PIECE IN THE LONG GALLERY.

THE LONG GALLERY.

on the death of the last baronet of the original creation had taken the name of Pakington in lieu of Russell, was himself created a baronet in 1846. This gentleman was a well-known politician, and was Colonial Secretary, twice First Lord of the Admiralty, and Secretary of State for War. He was made a G.C.B. in 1859, and in March, 1874, was raised to the peerage as Baron Hampton of Hampton Lovett and of Westwood, Worcestershire. The present owner of Westwood Park is Mr. E. Partington.

We shall now briefly describe the arrangements of the interior of this singularly interesting house, in order to indicate some of its special features. Passing through the fine portico, the Great Hall is entered, and is some 60ft. long and proportionately high and wide, and lighted by the transomed windows on each side of the doorway. It is a spacious and dignified approach to the beautiful house, finely furnished, and with armorial glass in its latticed panes. The Library and Billiard Room occupy the projecting wings, and are attractive apartments, deriving special

character from their unusual situation, and having enriched ceilings and excellent plenishings.

Parallel with the entrance front is the Great Staircase, extending from one side of the house to the other, and thus practically dividing it into two parts. It is of unusual design and very stately. The material is oak, and the newel-posts terminate in elegantly carved Corinthian columns, each supporting a globe. It may be questioned whether these classic shafts are happily employed merely for this purpose, but the arrangement is interesting and characteristic. Upon the walls hang fine pictures, and there is a panelled ceiling of wood with bosses at the intersections of the ribs. The Staircase leads up to the first floor, and to two Withdrawing Rooms occupying the front wings, both of them elegant and attractive, with fine ceilings. Everywhere throughout the house the ceilings are admirable, many of them of the best work in plaster, deeply moulded, and with floral and scroll designs boldly sculptured.

The Long Gallery extends the whole width of the structure, and is very fine in its proportions and features. It is, indeed, the most interesting chamber in the house, preserving in its interior the spirit of the external character of the building. It is large and lofty, with a magnificent fireplace and mantel, which has beautiful columns admirably sculptured with the vine pattern, fluted niches, and a carved framework enclosing an admirable portrait of Henry VIII. An elaborate moulded frieze surrounds the room, and there are some fine tapestries. The ceiling is a glorious work in plaster, deeply coffered, and enriched with floral designs and graceful festoons in the cornice.

From the various points of view from which Westwood Park may be regarded, it is abundantly interesting. It is a magnificent example of Stuart architecture, grafted upon a Tudor structure—a mansion associated with many prominent people also. Its gateway, which is illustrated, is a most remarkable and interesting structure. It has peculiarly interesting features in its gardens and grounds, affording quite a typical example of a particular manner of the gardener's art. The historical interests of the house, as they are related to the personalities of its owners, are many. It is thus a mansion that may well claim the regard of Englishmen, as illustrative of much that is notable in the history of the country, belonging to a period in which extraordinary zeal was shown in the building of great houses and the formation of large estates.

THE DEANERY GARDEN, SONNING.

IT has been said of the house we depict that it might be studied with interest from two or more points of view—first as the house of one who loves his garden, and particularly his wall and water garden, and secondly, as a characteristic specimen in external form and interior adornment of the style of Mr. E. L. Lutyens. That style is now very well known, and nowhere could a more characteristic expression of it be studied than in the house we illustrate.

As we approach from the neighbouring village we are at once attracted by the aspect of the external wall, with its touches of grey, red, and green, and the slope of its crest gay with splendid clumps of stonecrop, wallflowers, white tufted arabis, golden alyssum, and other beautiful things. We have divined at the outset that this, above all things, is a garden house. In this wall is a fine arched doorway, with an excellent gate of hammered iron, forming the entrance, and ere it opens we have had a glimpse of the features within. We have seen that the house is of red brick, with a light, pleasing, and not quite familiar tone, and that all is simple, domestic, and beautiful, high tiled roofs and bold stacks of chimneys cresting the structure, with a curious and characteristic vane. A cloister-way, with round arches of plain character, excellent in brickwork, and lightsome through the use of chalk in the inner walls, leads to the doorway, which is of fine English oak.

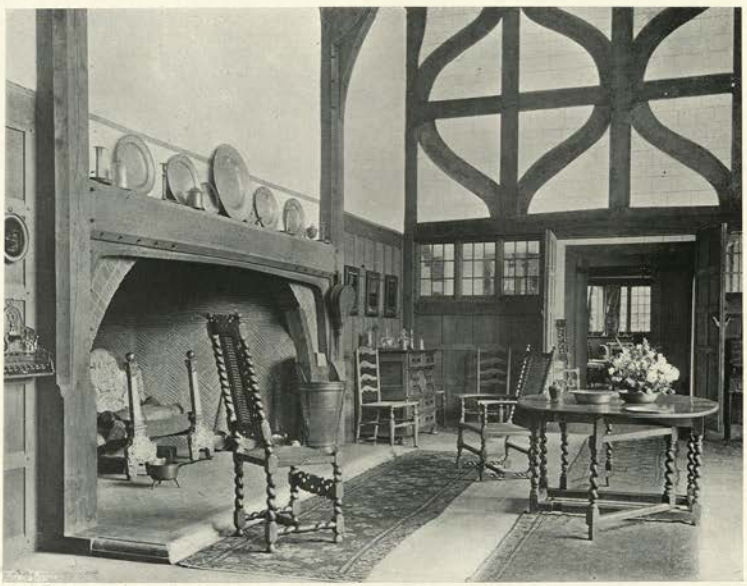
Before, however, we enter the house, we are tempted into a little courtyard on the right, which fills a space between the house, the

THE FOUNTAIN COURT.

cloister-walk, and the external wall—a cool and pleasant retreat, indeed, in the hot days of summer, with a basin in the centre. A faun pressing a wine-skin feeds this with water, and forms a tiny poem in himself. On one side of the court is a splendid leaden tank, finely worked, and bearing the date 1778, from which water runs in a zigzag course cut in the flagging on its way to the basin. There various water plants flourish, and disposed about the enclosure are magnificent pots of agapanthus, the blue African lily, which, in due season, proudly lifts its azure crowns in sun or shade. There is something peculiarly satisfying to the eye in this cool and tranquil place, and, as we look across and through the cloister, we see another court, lying to the east, which has the garden on one side and on the other a multitude of roses fringing the ancient exterior wall.

We now enter the house itself, and through the open door an admirable vista is disclosed. The cloister-like air is preserved by the succession of round arches in the Entrance Hall, and there is the same aspect of coolness and repose arising from the use of white chalk and red brick, contrasted with the delicate brown of the oak. Right through the house runs this passage-way, and through the entrance at the other end we have a fine outlook over the terraces of the garden beyond. On the left as we enter is the oaken staircase, with an excellent balustrade and newel-posts, all admirable, plain, and substantial, and strongly characteristic of the reserve and repose that reign throughout the house.

On the right is the Great Hall, a spacious and beautiful apartment, with a lofty open roof, framed with massive beams of oak, and braces and other structural timbers cut from the curved boughs of the trees. The same framing is seen at the ends of the Hall, where the spaces between the timbers are filled in with chalk, the effect being admirable. The great fireplace is widely arched, and the walls within it are of herring-bone brickwork. The iron fireback, dated 1611, has the arms and garter of James I., and doubtless came from one of the old Sussex foundries, in which, for a century and a-half at least, the hammer of the craftsman has ceased to ring. Opposite to the fire is the lofty bay, or oriel, of many lights, with oaken mullions and transoms and leaded panes, through which we gain a lovely prospect of the garden. Here, in the Hall, and afterwards in the other rooms, the visitor divines that all has been planned with wise forethought, and that each window is placed so as to give a view of the garden. There is much oak-work and panelling in the Hall and other apartments, and old, excellent, and appropriate furniture,



THE HALL FIREPLACE.

and pewter and brass, and a hundred things to delight the collector.

Entered through the Hall is the Dining Room, which has a long carved table of ancient date. As elsewhere in the house, the pegged

from the lobby we came in by, is the Parlour, likewise furnished and plenished with oak, and having a quaint fireplace and windows. The stairs lead up to the Long Gallery, which runs east and west behind the upper part of the Hall, and

THE HALL FROM THE ENTRANCE.

structural oak-work shows in the walls, and the whole is finished in simple and admirable style. Here it may be noted that the beams still bear the adze-mark of the carpenter, and thus we are brought face to face, as it were, with the craftsman. Then, at the other end of the Hall, entered has an open roof, with substantial beams and braces curved in the natural crook of the oak, and a fireplace as attractive as that below. The bedrooms are in appropriate style, and the mind of the architect has directed the character of the furniture.

And now, this being first and foremost a garden house, we are to glance at the garden which adorns and is a part of it. We see that in its features there has been the planning of an experienced mind, and that fancy and imagination have had their scope in moulding the character of the ground. Here are terraces where one can loiter and recall his Chaucer :

> "Now was there maid fast by the townes wall
> A gardyn faire, and in the corneres set
> Ane herbere grene, with wandis long and small
> Railit about; and so with trees set
> Was all the place, and hawthorn hegis knit,
> That lyf was non walking there for by,
> That myght within scarse ony wight aspye."

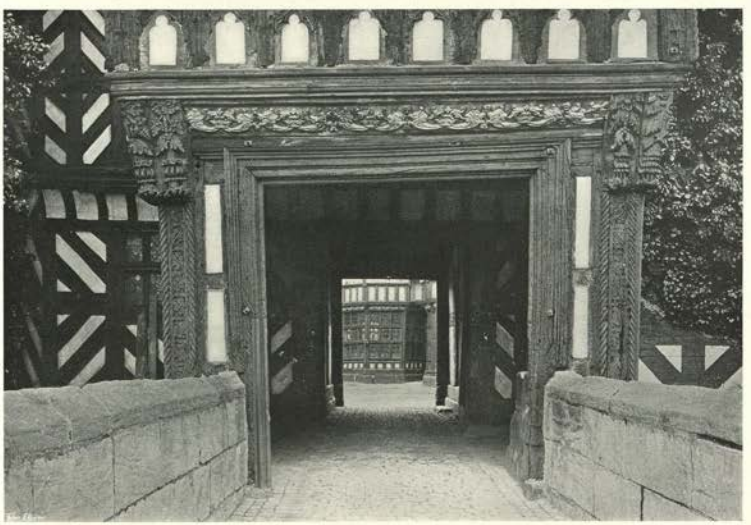
Here is a pergola sweet with flowers and clambering roses, a flagged bridge-terrace with a sundial overlooking a lawn, descents of segmental stairways leading to lower gardens, a bowling green and a tennis lawn, water and wall gardening in perfection, and the orchard beyond. Much wise planning was required before the garden could actually be begun. There were to be terraces of simple sort, with low retaining walls, which would give the fullest opportunities to the wall-gardener, and these low walls, some of brick and some of stone, should be laid in earth only, so that plants would find congenial rootage in the interstices. Provision should be made also for the beauties of water gardening, and there was a further outlook to the time when a bog garden should be created at the lower end of the orchard, fed by the drainage from the water effects higher up. All this has been accomplished, and now the house and garden are one, the exterior of the structure being but the vesture of its beautiful interior, and the garden the environment and the real significance of the whole.

THE GALLERY.

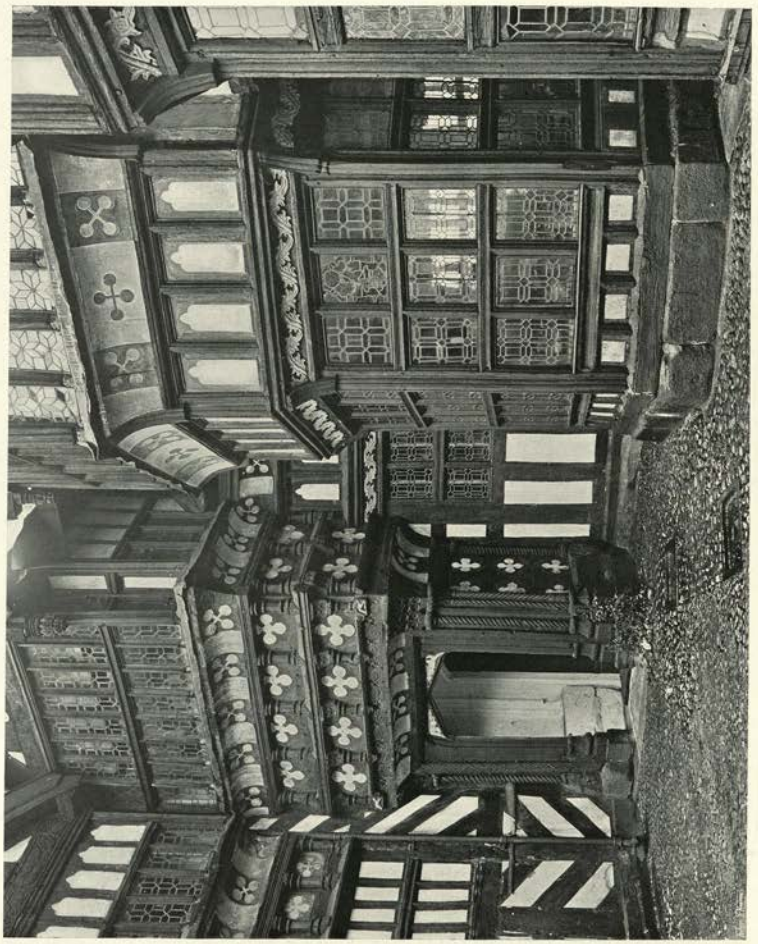
LITTLE MORETON HALL, CHESHIRE.

LITTLE MORETON HALL—or, as it is sometimes called, Moreton Old Hall—stands between Congleton and Newcastle-under-Lyme, and is one of the most remarkable houses of its historic class. Some excellent judges have, indeed, declared it to be the finest of all our English timber-framed houses of the sixteenth century. These pages illustrate many beautiful antique dwelling-places of the same character of construction, and among them Bramall, which stands upon the same level, though Moreton may probably be regarded as *primus inter pares*. Its distinguishing merits as a structure are its great variety and boldness of design, the solidity of its oaken framing, internally and externally, and the richness and elaboration of its detail. Moreover, and some may think most of all, it bears the visible marks of those who dwelt in it, of those who were concerned in the building of it, and of those who were hospitably entertained within its walls. It is thus a supremely interesting embodiment of the domestic life of old England. Distinction did not light upon any one of its possessors. Not one of them, that we know of, was famous at court or in the field; but each of them lived the life of a country gentleman, sharing the occupations and the tastes of his neighbours and sometimes holding high rivalry with them.

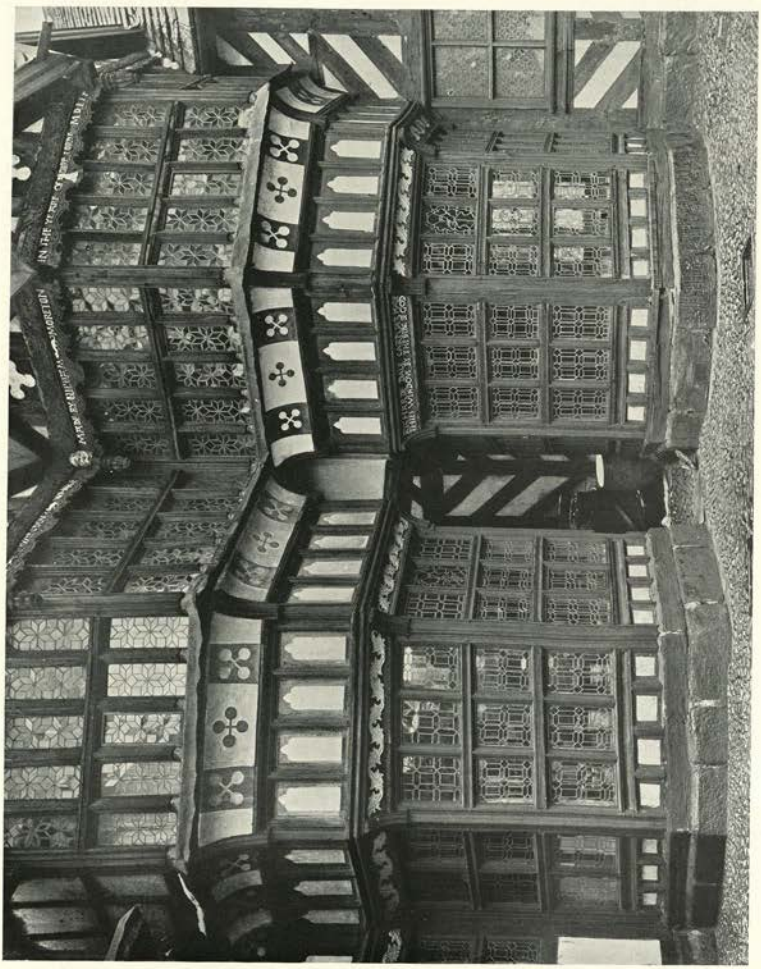
The Moretons have lived here and hereabout from a time to which the knowledge of man runneth not to the contrary. At least to the Conquest we can trace them, for one Gralam de Lostock, in the time of Henry III., was fourth in descent from a certain Hugh de Runchamp, who was then the grantee. The singular Christian name of Gralam appears more than once on the family tree. The grandson of the possessor so designated was another Gralam, but, by his time, as the manner was, the surname, which beforetime had been of no fixed character, had been changed, and was established as Moreton. To Gralam de



THE ENTRANCE FROM THE BRIDGE.



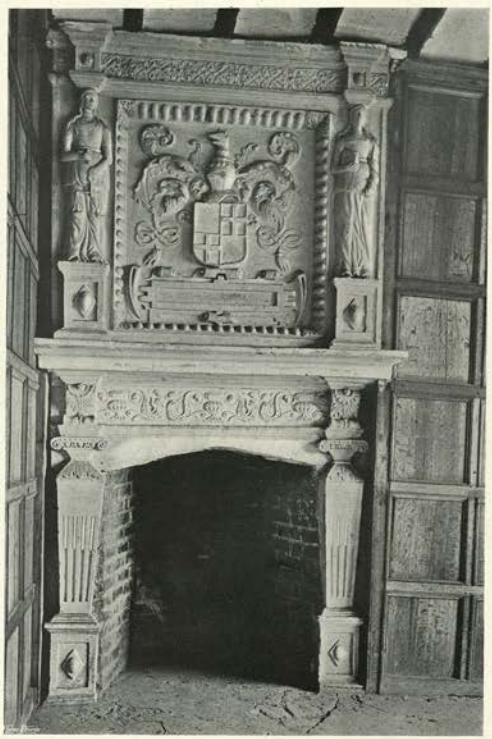
THE PORCH AND HALL WINDOW.



THE TWO BAYS IN THE COURTYARD.

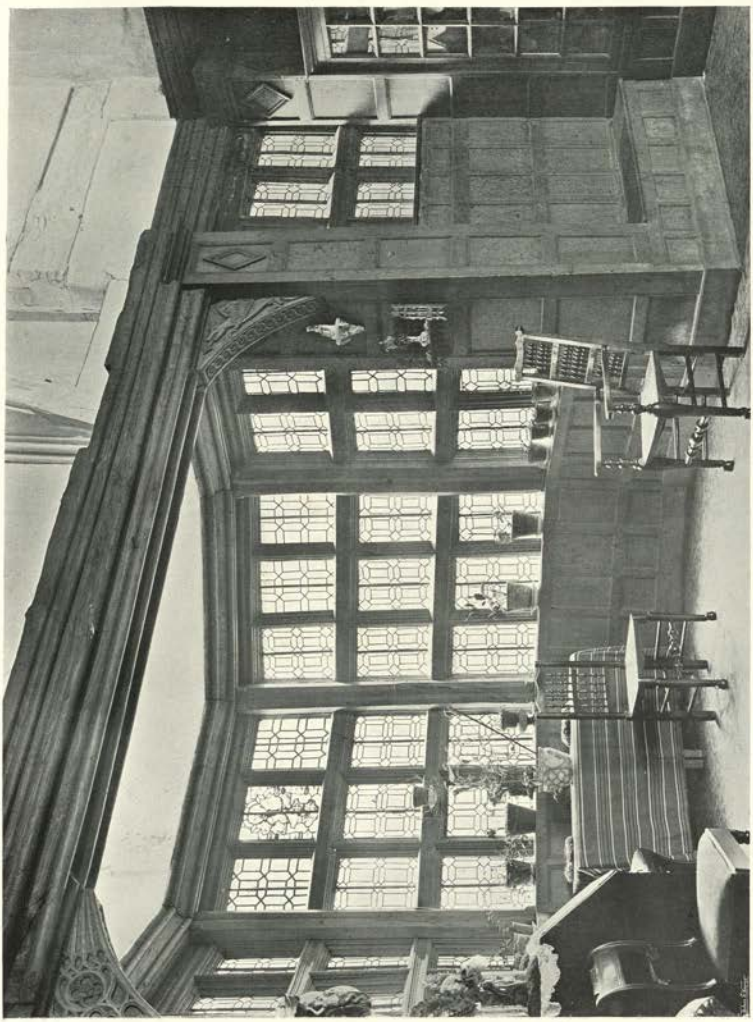
Moreton succeeded a Richard, who lived in the time of Edward II., and to him John, after whom came two Ralphs. Sir Richard de Moreton was living in 1449, and was succeeded by Ralph and William. Those were turbulent times, and the Moretons appear to have been concerned in civil broil, for neighbour was often against neighbour in the Wars of the Roses. William Moreton, who lived in the days of Henry VII. and his successor, and who married the daughter of Sir Andrew Brereton of Brereton, was a squire who valued himself, and appears to have had much consideration amongst his neighbours. He had a dispute as to his right of precedence with Thomas Rode of Rode, which took a singular turn. It came before George Bromley, Lieutenant Justice of Chester, with whom was associated in arbitration Sir William Brereton, but the man of law left the decision to the Cheshire Knight. The dispute between Moreton and Rode was as to "which shuld sit highest in the churche, and foremost goo in procession." Brereton, therefore, to settle this weighty matter, called to him "xii of the most auncyent men inhabiting within the parish of Astlebery," and equitably and cautiously gave the step of local honour to the disputant "that may dispende in landes, by title of enheritaunce, 10 mark or above more than the other."

What a picture does this give us of the state of local feeling—arising, we may be sure, from earlier embitterment—in the time when the proud house of Moreton was raised, though whether it was actually built by this owner or by his son, Sir William Moreton, who died early in Elizabeth's reign, we are not quite sure. Both of them had a hand in it, and we may surmise that some of the work of their ancestors is embodied in the structure. Certainly there had been a house on the site before, and there are mounds within and without the moat which seem to show that it had been castellated, or at least had had the resource of strong towers, to which the inhabitants, in the extremity of siege, could fly. "God is Al in Al Thing; This Windows whire made by William Moreton in the yeare of oure Lorde M.D.LIX." "Richard Dale, carpe'der made thies windovs by the grac' of God." Such are the inscriptions upon two of the magnificent bays in the courtyard. All honour, then, to William Moreton, the liberal owner, and to Richard Dale, the splendid craftsman, who laboured and wrought so skilfully and so well.



CHIMNEY-PIECE IN THE RETIRING ROOM.

The old mansion is moated, like most of the houses of the date in Lancashire and Cheshire, and the buildings surround three sides of a quadrangle, which originally was completely enclosed. The approach is now by a stone bridge spanning the moat on the south side, but before reaching it the visitor has satisfied his eye with a view of the extremely beautiful and attractive character of the exterior. The admirable effect of the rich and varied timber-work, the quaintness of the overhanging storeys, and the elaboration of the carved barge-boards and windows, is extremely fine. The character of the carving and its very interesting details are seen in the picture taken from the bridge,



THE GREAT BAY IN THE BANQUETING HALL.

THE PANELLED DRAWING-ROOM.

THE BAY WINDOW IN THE DRAWING-ROOM.

where the trefoil panelling above is united with twisted pillars, richly capped, and a cornice over the portal in which the discerning eye will detect a faint trace of the classic influence. There is entrancing fascination at the very portal, which is sustained wherever we go in this superb dwelling-place.

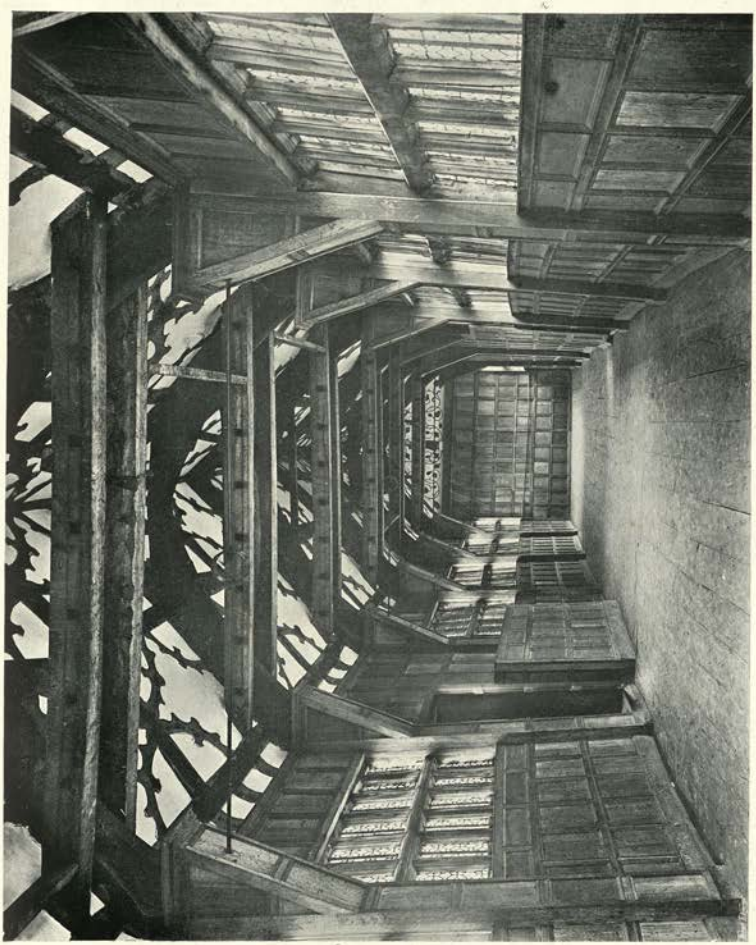
Within the court the same character of elaborated structural timbering is seen, with the same enriched detail. Opposite to the entrance is the porch admitting to the house, with a projecting gabled structure to the left of it, and the truly magnificent bays on the right, each comprising five sides of an octagon, which William Moreton and Richard Dale built. The porch itself is remarkably beautiful, with a low Tudor arch, twisted pillars, and advancing stages above, with quatrefoils, supporting the window of the upper room and the gable. As to the unrivalled bays, the pictures are better description than words. Yet attention may be drawn to the charming mouldings of mullions and transoms, the admirable character of the window leading, the delightful scroll carving, the trefoil-headed structural panelling, all most deftly moulded, and again the variety of the quatrefoil adornment on the hollow above, carrying up the eye to the magnificent windows and the gable. Much as there is even now of beautiful timbering in England, and particularly in Lancashire and Cheshire, we do not know anything to rival this. It will be observed that the structure rises from a plane base of squared stone, but everything else is wood, plaster, lead, and glass, with, we believe, some wicker in the construction. The gables and ridges give a most admirable skyline.

THE WESTERN GABLE OF THE GALLERY.

On the right of the lobby or passage-way, entered from the porch, is the old Banqueting Hall, answering to the great halls of the preceding period, and having the characteristic feature of a magnificent bay window. Here the Hall has not the lofty, stately form of earlier times, and the apartment is not large, but the grand character of the work, its subdued richness, the fine colouring of the panelling, and the excellent details complete a domestic interior of rare loveliness. A great moulded oaken beam crosses the opening of the bay internally, supported by carved spandrels, one adorned with a traceried pattern, such as was much used in Perpendicular architecture, and the other with a grotesque animal. Some old glass remains in the house, but, of course, much has been broken. Now, or recently, there were inscriptions on the panes, for it appears to have been the desire of the Moretons that their friends should leave such memorials of themselves. Thus were inscribed: "Somerford Oldfield, 11 of Apr., 1627"; "Henry Mainwaringe—All change I scorne"; "Margaret Moreton, Aug. 3, 1649"; and others. The arms of Moreton and Brereton in the glass, the badge of Lancaster, the rebus of the Moretons—M and W intertwined, with a tun—and other devices add to the interest of the structure.

THE EASTERN GABLE OF THE GALLERY.

The magnificent panelled Drawing Room is illustrated in two of the pictures. Its ceiling, of solid oak, with heavy main and secondary moulded ribs, and its deeply-



THE LONG GALLERY.

worked wainscot, is of extraordinary interest, while the great bay, with its five sides, is a room in itself of ravishing charm. Where shall we go to find anything so sturdily, honestly built, and so gloriously adorned, dating from that time? Other places may be more magnificent, but for unspoiled beauty Little Moreton Hall is scarcely excelled. The whole house is full of interest. Thus, the Chapel on the east side, probably the oldest part of the existing structure, is divided by a screen into two parts, and has a very low ceiling, while at the east end is a painted window, and black-letter texts appear upon the walls. Here was cut in a pane a verse full of the spirit of moralising and raillery so often manifested in the society of the seventeenth century :

"Men can noe more knowe weoman's mynde by kaire
Then by her shaddow judge whet clothes she weare."

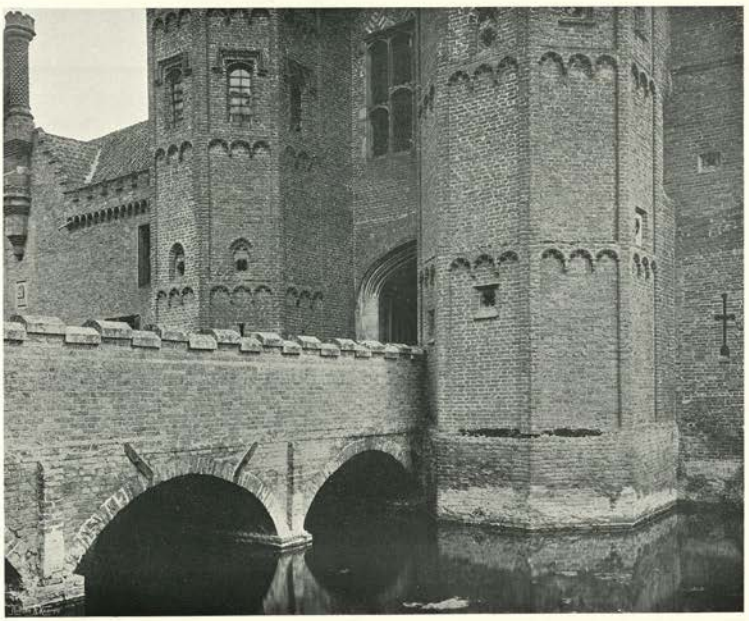
But nothing, perhaps, in the house is more interesting than the Gallery in the roof, which is 68ft. in length by 12ft. in width. It is oak-wainscoted from floor to cornice, with mullioned and transomed windows on both sides, and has an open timber roof with moulded tie-beams and panelled struts, the space between the timber being occupied by curious and unusual timber-work filled in with plaster. Most curious are the adornments of the gabled ends. On the west, over the window, is a figure of Fortune, blindfolded, with her wheel suspended above, inscribed "Qui modo scandit corruit statim," and the motto below, "The Wheele of Fortune whose rule is ignoraunce." The companion figure at the other end is Destiny, with her spear erect, transpiercing a terrestrial globe, and the inscription on either side of her, "The speare of Destinye whose ruler is Knowledge." These unusual conceits add much to the interest of this charming and remarkable interior. A small oak-panelled chamber, known as the Retiring Room, is adjacent to the Gallery, and here a fine Jacobean mantel-piece, with a low arch, ornamental pillars, and the Moreton arms above between well-carved figures of Justice and Learning, attracts attention. We have already spoken of the elaboration of the structure, which is exemplified in these two apartments, and it may be added that the builder also adorned the old chambers with angels blowing upon double trumpets, women wearing coronets, chaplets of laurel, and other figures and devices.

The direct male line of the Moretons of Little Moreton Hall—the branch at Great Moreton Hall having passed its heritage by marriage to the Norfolk family of Bellot in the reign of Henry IV.—terminated in 1762 with Sir William Moreton, Knight, Recorder of London, whose nephew, the Rev. Richard Taylor, rector of West Dean, Sussex (who died in 1784), assumed the name. He was the father of the Rev. William Moreton Moreton, whose sons died, leaving his daughters as co-heiresses of the splendid Cheshire abode. The present possessor, Miss Elizabeth Moreton, takes the greatest interest in her splendid heritage, and has done a great deal to preserve it from decay. Swept and garnished it is, as we may see, and fortunate in being in good hands. So may it long continue to speak of the arts, the architecture, and the social life of former times.

OXBURGH HALL,

NORFOLK.

SIR HENRY PASTON-BEDINGFELD'S house stands in its broad and ample park, surrounded by its moat, and fortunate among all the houses of Norfolk. Its south wing was pulled down in 1778, but otherwise it bears the very aspect that it did when Sir Edmund Bedingfeld, the builder, was licensed by the last of the Plantagenets to embattle and crenellate. And yet only a few ruins mark the site of Oxnead, the once stately home of the Pastons; while Caister, where Sir John Fastolfe lived in state and splendour, has disappeared; and of the old house at Costessey, where the Jerninghams have lived since Elizabeth's days, of Kenninghall, and of Surrey's Mount, once the house of the Howards, not a trace remains. Old memories of feud and broil are in the shire, and echoes may still be heard of the Wars of the Roses, and the days of the Parliament men, of brothers ranged on opposing sides in the strife, of lands sequestrated, and of families undone. Fortunate, then, is it that Oxburgh still stands, and that the Bedingfelds remain. Many interesting things are in its history. There was always something of earnest zeal and strenuous purpose in the men of East Anglia. Here rose the strong wave of Protestantism that nerved the "men of religion" who were the very beginning of Cromwell's New Model Army, possessed with zeal that proved a match for the chivalry of the Cavalier. Yet the Bedingfelds at Oxburgh, the Jerninghams,



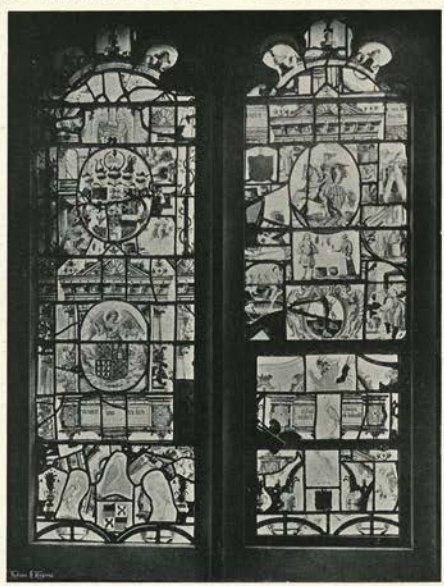
THE ONLY ENTRANCE.

Townshends, Yelvertofts, Wodehouses, and De Greys held to their ancient faith, and the county can show many a priest's hiding-place to-day.

Edmund Bedingfeld, knighted at the coronation of Richard III., was the builder of Oxburgh Hall, which he received permission to castellate in 1482—"that he according to his will and pleasure may build, make, and construct walls and towers with stone, lime and gravel, around and below his manor of Oxburgh, in the county of Norfolk, and enclose that manor with walls and towers of this kind; also embattle, crenellate, and machicolate those walls and towers"—and, further, he was to have a weekly market, to be held on Friday, together with a court of "Pie-Poudre," to which the disputants of the market-place, fresh from the dusty quarrel, with *pieds poudreux*, might resort for instant and ready justice from the seneschal.

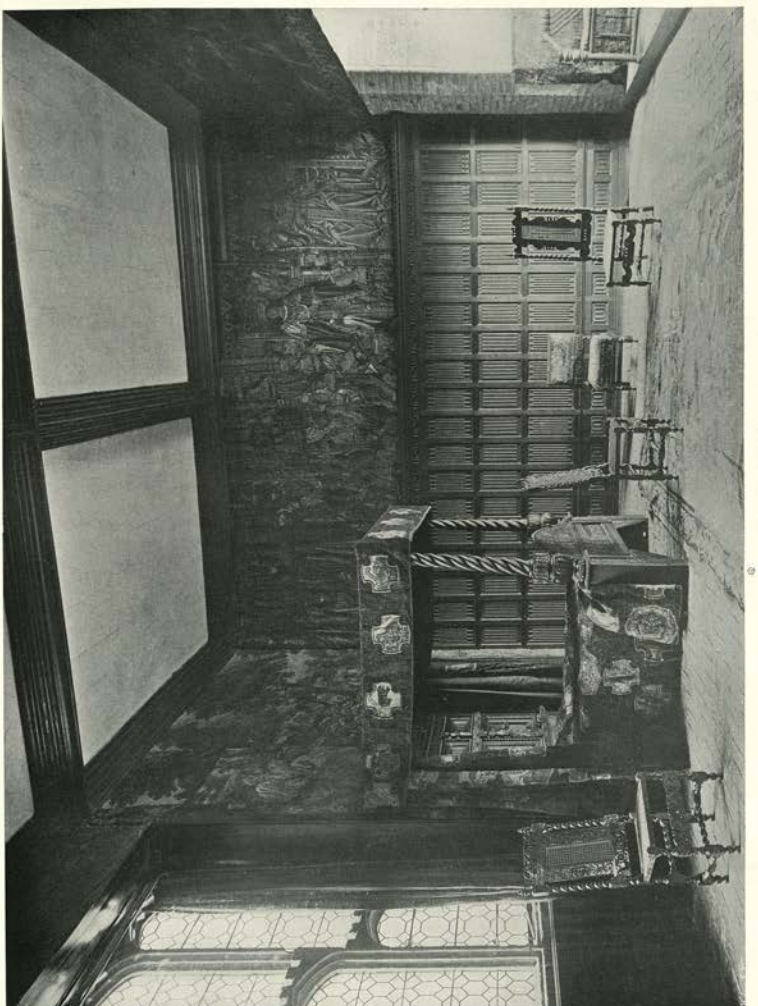
The date of Oxburgh Hall is thus definitely known, though, if it were uncertain, we should be able to fix it approximately, owing to the characteristic features of the house being in the earliest so-called Tudor style. The great gate-tower on the north side is a grand turreted work of venerable brick, with two lofty angle turrets, comparable in some ways to the famous tower at Layer Marney. In one of the turrets is a winding stair, and in the other are small apartments, vaulted and groined. We may still note the crenellations and embattlements of the builder, and in the spring of the great arch aloft from turret to turret, the machicolation which was to enable the defenders within to pour molten lead or missiles upon the heads of the assailants at the gate. There is also the quadrangular form of the house, and its enclosure by a complete moat, in which are reflected the picturesque walls, oriels, embattled gables, twisted chimneys, and other picturesque features.

There is a pleasant inner court, but unfortunately the great Banqueting Room on the south side, described by old Blomefield as 54ft. long and 34ft. broad, with an oaken roof similar to that of Westminster Hall, "equal in height to the length of it, and having been lately very agreeably ornamented and improved," was improved out of existence altogether in 1778. An embattled wall and corridor took its place. Pugin says of the hall that it was furnished with two oriels or bays at the upper end and a screen at the lower, separating it from the lobby and kitchens in the usual fashion of ancient dining-halls. The effect of the removal of this imposing chamber was to make Oxburgh Hall a square of three sides facing the south, and having on the north the Entrance Tower and Porter's Lodge, with a modernised Dining Room, on the west side the Library and Saloon with an ante-room, and on the east various offices. In a turret projecting from the east tower is the hiding-place in the wall, about 5ft. square, entered through a trapdoor concealed in the floor, the door being formed of a wooden frame enclosing bricks, centred on an iron axle, and contrived to open when pressed on one side.

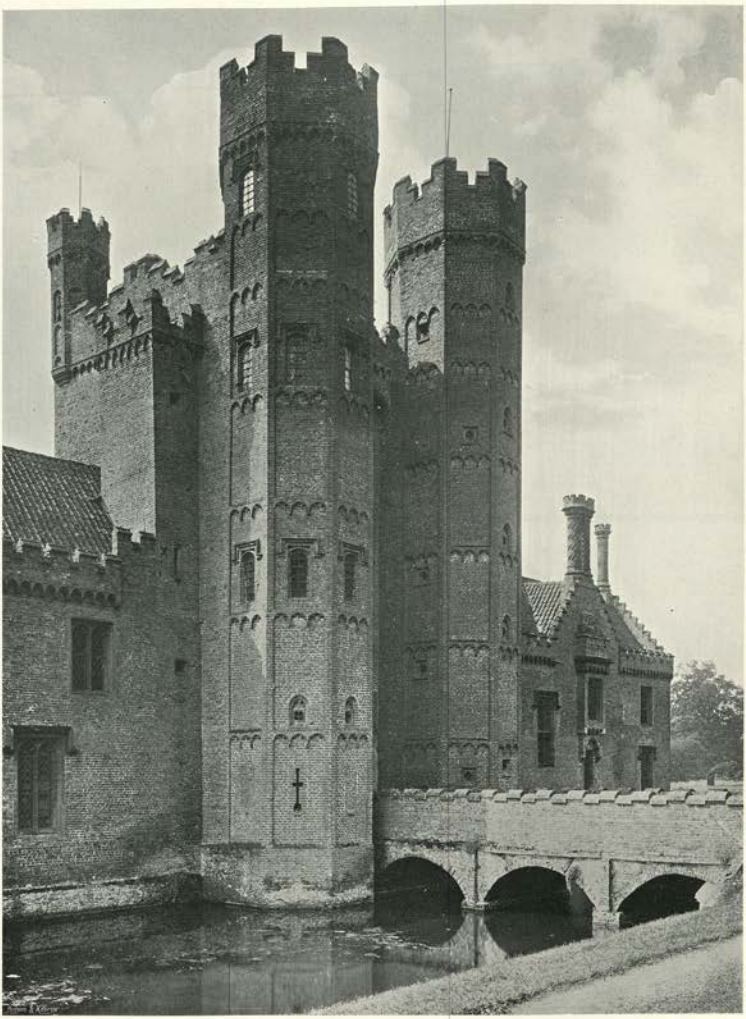


A WINDOW IN A CORRIDOR.

King Henry VII. visited Oxburgh apparently in 1487, and still the "King's Room" is shown in the gateway tower. It is an extremely interesting and curious apartment, 33ft. long and 20ft. broad, and in every way an admirable exemplification of the domestic interiors of its early time. The walls have the ancient linen pattern in the panelling and curious old tapestry hanging above, representing subjects which are uncertain, though in one an ecclesiastic seems to be giving his blessing to a king. The oaken bedstead has a coverlet and curtains of green velvet, with various devices of beasts and birds embroidered. They are named, as, for example, "a swalloe," "a leparde," and "th' ostrich," and are believed to have been worked by the hand of Mary Queen of Scots and Bess of Hardwicke, Countess of Shrewsbury, who was one of her custodians. Sir Henry Bedingfeld, grandson of the builder of Oxburgh, one of the



THE KING'S ROOM.



THE GREAT GATE TOWER.

gentlemen who appeared in arms at Framlingham in defence of Queen Mary, having with him 140 men completely armed, was afterwards taken into Elizabeth's favour, and made captain of the Guards, Governor of the Tower, and Vice-Chamberlain of the Queen. She was accustomed to speak of him as "her gaoler," because, before she came to the throne, she was for some time in his charge at Woodstock. There is no certainty as to how the Scottish Queen's embroideries came to Oxburgh, but it must have been in Sir Henry Bedingfeld's time. They bear her initials and the names of George and Elizabeth Shrewesburye. Elizabeth visited Bedingfeld at Oxburgh in 1578, and is said to have been lodged in the apartment over the "King's Room."

Sir Henry Bedingfeld's great-grandson, another Sir Henry, was raised to the baronetage in 1661, after the Restoration. The troubles of the Civil War had swept over the place, and, Sir Henry being a Cavalier, the estate had been seized by the Parliamentary Committee, because of his "treason against the Parliament and people of England," and, with other possessions, had been sold for the sum of £9,977 18s. 8½d. to William Holcroft and Geoffrey Northleigh, certain annual charges being laid upon it. A little later, however, the Bedingfelds were enabled to buy back their heritage, and it has ever since remained in the hands of the family.

The house contains many interesting portraits, including Henry VII., William de la Pole, Duke of Suffolk, Mary Queen of Scots, Sir Thomas Gresham (by Zucchero), the Earl and Countess of Arundel (by Van Dyck), Secretary Cromwell (by Holbein), and others. The ancient furniture and decorations are also extremely interesting. The surroundings of the house are of gentle and attractive character. From the margin of the moat level lawns stretch away into the nobly wooded park, in which is a modern Gothic Roman Catholic chapel, for the use of the family and tenants.

Such, then, is this ancient Norfolk dwelling-place. It will be seen that what was said at the beginning—that it has been fortunate among all the houses of the county—is true, since its appearance has changed but little since the days in which it was built, and it is still an example of a style of which we have not too many in the country. The earliest Tudor forms in brick must, indeed, be sought chiefly in East Anglia, and Oxburgh Hall is an excellent type of their picturesqueness.

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PARHAM PARK, SUSSEX.

SUSSEX is one of those English counties which have seen a wondrous deal of the national and personal life of our countrymen. There is scarcely a Sussex village that is not in some measure a landmark of history, and if, sometimes, the solitary hamlet seems cut off from the busy hum of the urgent world, living amid the folds of the hills an uneventful life of its own, be sure that in its annals there have been stirring events or curious happenings to record. It is a county rich in passages of sylvan beauty, and dignified in many places, as at Parham Park, Lord Zouche's stately seat, by the possession of old ancestral trees of mighty growth and splendid form. The open heights of the Downs, with their subtle effect of atmosphere and distance, their changing hues and individual character, their romantic prospects of land and sea, have a fascination which none who know them can resist. Nestling below their southern slopes and sheltered from the chilling blasts are many quaint and picturesque villages, and near them not a few of the houses of the great, who have chosen this favoured region as one desirable to dwell in.

Parham Park is one of the most important and stately old mansions in western Sussex—a charming architectural creation, with noble gardens and a beautiful park, lying at the foot of the Downs, and having behind it a hill commanding a great prospect of land and sea, with the Isle of Wight to close the view. The house has been restored by judicious hands, so that it bears the true aspect of that spacious

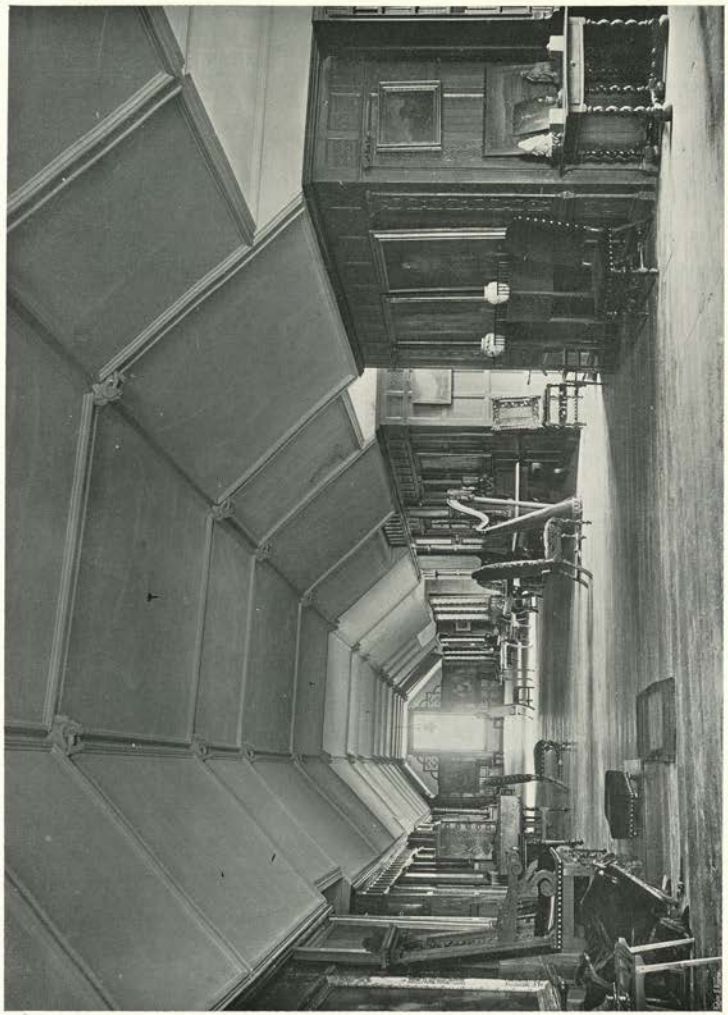
THE BARON'S HALL.

age in which it was built. It stands where the spacious level of the lower country melts insensibly into the graceful upland curves, and the broad acres smile under their ample share of the sunlight. Before the Conquest the Abbot of Westminster held Parham Manor, but one Tovi, a freeman, was settled there. The place was numbered among the broad possessions of Earl Roger, and in the centuries that followed passed through the families of St. John and Tregoz, Edward Tregoz having been lord in 1399, after which period Parham seems to have lapsed to the Crown. The Abbots of Westminster, continued, however, to hold the manor, and at the Dissolution their possession came to the King. Parham was thereafter sold to Robert Palmer, third son of Thomas Palmer of Angmering, the sale being effected in 1540 at the price of £1,225 6s. 5d., and a yearly rental of £6 13s. 4d. We do not know what manner of house stood on the site at the time, but some parts of a mediæval dwelling-place are embodied in the existing structure. Thomas Palmer, the new owner's son, completed the house almost as it stands to-day, and enclosed a park, and Sir Thomas Palmer, Robert's grandson, sold the estate in 1597 to Sir Thomas Bisshopp, Secretary of State under Sir Francis Walsingham.

The house is built of chalk from the Downs, faced with stone, and its south and west fronts are excellent work of Elizabethan date. The trace of the modern hand is still upon the structure, but where should we wish to see better work of its kind than that glorious hall window of many lights, crested by the quaint gables and picturesque chimneys above? In August, 1591, Queen Elizabeth is said to have visited Sir Thomas Palmer's house, and to have dined in the newly-finished Hall on her way to Cowdray. There seems to be no confirmation of the tradition, but it is worthy of remark that the date, 1583, and the Queen's arms occur on the wall at the upper end of the Hall. The present flat ceiling is of the same date, and it is suggested that it may not have been originally there. Whether that be the case or not, this arrangement has enabled the beautiful Long Gallery, which we illustrate, to be constructed, a feature quite characteristic of the time, though rarely found perhaps in the same relative position. The gallery at Parham is lined with portraits of the Bisshopps and their connections, including one of Henry Bisshopp, a stout Royalist, who was concealed here from the Parliamentary forces, and who is represented with a dog which shared his hiding-place, and on whose silence his fate depended. Entered from this gallery is a small Chapel with a curious Jacobean wooden font. The Hall below is lighted by four large windows, 24ft. high, and, according to the custom of the times, has a carved oak screen at the lower end in very perfect preservation, as may be seen in one of the pictures. The north and east sides of the house belong to the reign of Henry VIII., and some parts to a still earlier date. The Kitchen is remarkable as being identical in plan with that of Christ Church, Oxford, and is a cube of 25ft., with two great fireplaces, beneath Gothic arches, 14ft. 6in. wide.

The house passed, after the death of Sir Thomas Bisshopp, through the hands of many descendants, and has never since been alienated, but has been transmitted through female heirs. Sir Cecil Bisshopp, second baronet, made some changes in the mansion about 1710 rather prejudicial to its character, and the portico on the south side seems to have been refaced about that time. The "Topographer" of 1791 figures the house, and remarks that the windows were rendered uniform by new sashes, though some still remained in their original state. "The workmen are now, in the absence of the family, making similar alterations, and adding and refitting several rooms." At the same time, though the old was being destroyed, something of sham antique had been added in the shape of "castellated stables of rough stone work." In Neale's "Views of Seats," published in 1828, the gables are not shown, the projecting bays having then been given segmental tops and plain sash windows. Happily, since that time the house has been well restored, and on the south side fine bay windows have been added in admirable keeping with the old.

Sir Cecil Bisshopp, the seventh baronet, who was concerned in modernising the house, succeeded in establishing his claim to the ancient barony of Zouche de Haryngworth in 1815. William La Zouche, lord of that place, was summoned to Parliament as a Baron in 1308, and his honours rested with his descendants, of whom five immediately following bore his name of William. John, the seventh baron, was attainted in 1485, but his attainder was reversed, and the barony of Zouche, to which that of St. Maur had been added, continued until it became abeyant between the two daughters of the eleventh baron, and so remained until Sir Cecil Bisshopp, sixth in descent from the elder daughter, Elizabeth, succeeded, as we have said, in establishing his claim to the title. At his death it again became abeyant between two daughters, but a year later the abeyance was terminated in favour of the elder of them, who had married the Hon. Robert Curzon, M.P. This lady was succeeded in the title by her son, Robert Curzon, the fourteenth baron, father of the present Lord Zouche, in 1870. The late Lord Zouche was a nobleman of fine taste, who richly stored his house with precious things. He made a great collection of early armour, and the display at Parham was almost unrivalled, while the gold and silver plate and ivory carvings were very beautiful, and the Library was rich in ancient manuscripts. This nobleman, whose book "The Monasteries of the Levant" is well known, brought much armour from the East, some of it



THE LONG GALLERY.

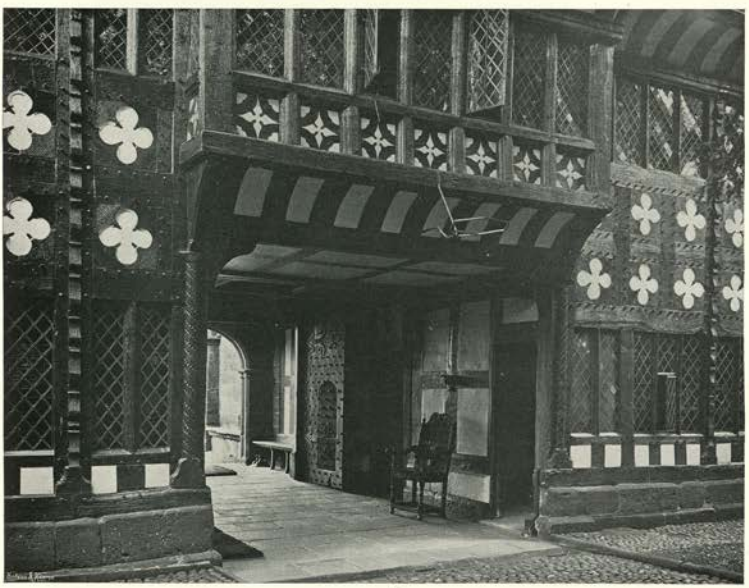
from the church of St. Irene at Constantinople, which had been worn by the defenders of the Palæologi against the Turks in 1452. The collection also includes three complete suits of armour of 1160, 1250, and 1350, and complete suits of Gothic armour, with pointed toes, prior to 1452, as well as many helmets and several cross-hilted swords. The late Lord Zouche described the collection in the *Archæological Journal*, XXII. 1865. Three of the magnificent suits and a great number of splendid and characteristic helmets will be seen in our picture of the interior of the Hall. Most of the precious manuscripts from the Library have been removed to the British Museum. In the hands of the fourteenth baron the great house at Parham was well cared for, and our illustrations will show that the place is maintained in perfect state and order.

The park is famous among the many beautiful parks of Sussex, and has interests that are quite its own. Knox, in his "Ornithological Ramble in Sussex," rightly speaks of it as a forest-like park, or rather chase, with its thickets of birch and whitethorn, and its wide-branched elms and oaks, the latter especially grand and picturesque. On every side is a realm of sylvan beauty, and a background of green hill is seen here and there between the splendid masses of foliage. Knox speaks with enthusiasm of the most interesting heronry there. "Advancing with the utmost caution, the visitor may perhaps invade the colony without disturbing them, and hear the indescribable, half-hissing sound, uttered by the young birds when in the act of being fed. The slightest noise, however, even the snapping of a stick, will send the parent birds off at once. The herons assemble early in February, and then set about repairing their nests, but the trees are never entirely deserted during the winter months, a few birds, probably some of the more backward of the preceding season, roosting among their boughs every night." The history of the heronry is curious. The ancestors of the birds were brought originally, it is believed, to Penshurst, by the steward of Robert Dudley, Earl of Leicester, from Coity Castle in South Wales, and at Penshurst the herons remained until the beginning of the nineteenth century, when, some of their nesting trees being cut down, they resented the intrusion and migrated to Michelgrove, some fifty miles south-west of Penshurst, and six or seven south of Parham. The proprietor of Michelgrove having cut some of his trees, the birds migrated again, and established themselves at Parham in 1826. Some of them were alarmed once more by the trees there being pruned, and they then betook themselves to Arundel, about six miles away, but came back after a while, and increased and multiplied, being thereafter disturbed only by the thieving rooks. The heronry adds much interest to the ferny deeps and the glorious old oaks, pines, and firs of Parham Park.

PARHAM PARK.

SPEKE HALL, LANCASHIRE.

SPEKE HALL in Lancashire, the famous mansion standing near the estuary of the Mersey, is one of the most interesting houses in England, representative of the timber edifices in which our ancestors lived in the sixteenth and seventeenth centuries, though it really dates in part from the end of the century before. Begun in 1490, to replace the older house that had sheltered the Norris family for two and a-half centuries, it was not completed before 1605, and now after 300 years it is nearly as perfect as it was then, and, thanks to the family of the present owner, we may hope it will so remain for some centuries more. The wood used throughout was English oak, well jointed and pegged together, now scarred and seamed by the suns and storms of centuries. When John Leland, the antiquary of King Henry VIII., went to various seats in Lancashire, and visited the house of Sir William Leyland, presumably his kinsman, at the Morleys, near Leigh, he described it as "builded, saving the foundation of stone squared that riseth within a great moat a six feet above the water, all of timber, after the common sort of building of houses of gentlemen for most of Lancashire." Such a house, retaining all its characteristics, is Speke Hall. Extraordinary quaintness is in the overhanging gables, enriched with splendid barge-boards and finials, and most picturesque is the treatment of the structural timber framework, diversified by the introduction of quatrefoils and other adornments. In this the house is like many others in Lancashire and Cheshire. The moat has long been drained, but the stone bridge remains, a marvel of picturesqueness, and all the details of



THE ENTRANCE GATE FROM WITHIN THE QUADRANGLE.

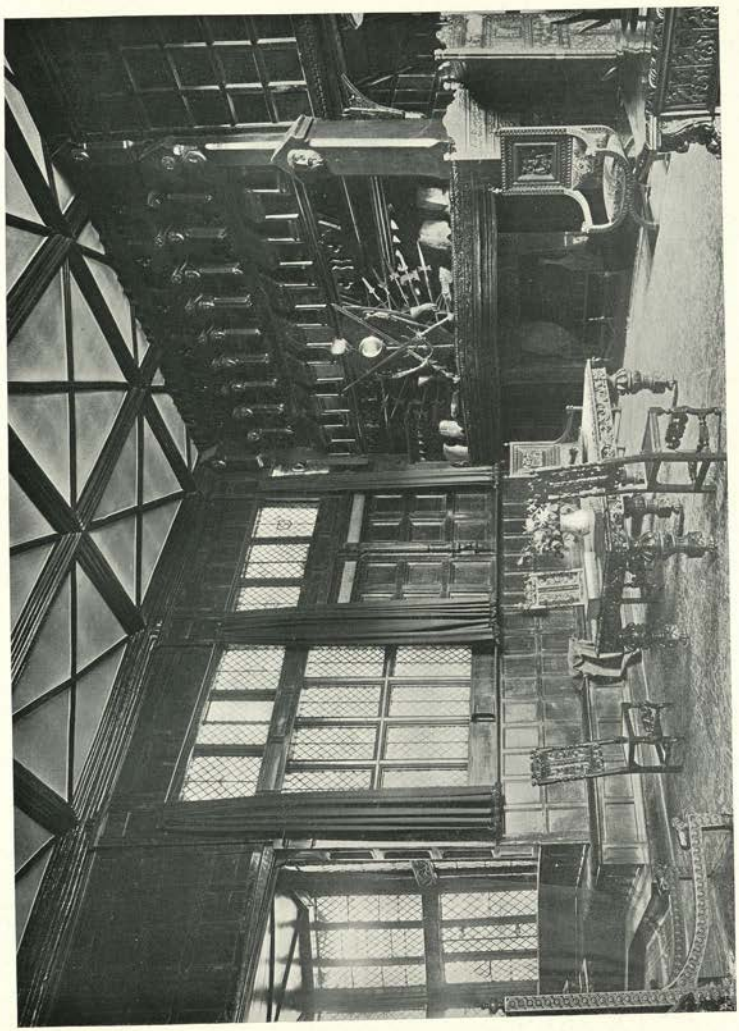
the stonework, as of the timber, are extremely good.

It was Sir William Norris who, in the year 1490, began the present timbered house at Speke. His son Henry fought under Sir Edward Stanley at Flodden in 1513, and was one of those who received autograph letters of thanks from Henry VIII. Then succeeded another Sir William Norris, who, in 1547, fought at Musselburgh. Three years previously he had joined Lord Hertford's expedition, which sacked the Palace of Holyrood and burned Edinburgh. From the Royal Palace he removed a number of books, notably a copy of Bartolus, and four folios of the Laws of Scotland inscribed in his own hand (May 11th, 1544), as heirlooms at Speke. They are now preserved in the Athenæum Library in Liverpool. Tradition has always maintained that the architecturally carved panelling at one end of the Great Hall at Speke was taken from Holyrood.

During the progress of the building, Sir William often resided at his seat near Chester, where he was Sergeant of the Bridge Gate. His family remained Roman Catholic, and in building the Hall a chapel was not omitted. It was placed to the left of the principal entrance, and has long been used as a servants' hall, Speke now having a church of its own. After 1547, becoming too old for active service, he pushed forward the building of Speke, and about 1560 added the genealogical mantel-piece in the Great Drawing Room. Sir William himself was twice married, and had in all nineteen children, as is recorded in this curious carving. Edward Norris, his eldest surviving son, lived a quiet life, and completed the present Hall, retaining only the old stables of the previous buildings. In 1598 he added to the principal entrance a stone porch (unroofed) and parapets to the bridge over the moat.

Five generations later Mary Norris inherited the property, in 1726, and ten years afterwards married Lord Sydney Beauclerk. The fine gentlemen of this family were absentees, and not only shamefully neglected the house, but

THE DRAWING-ROOM.

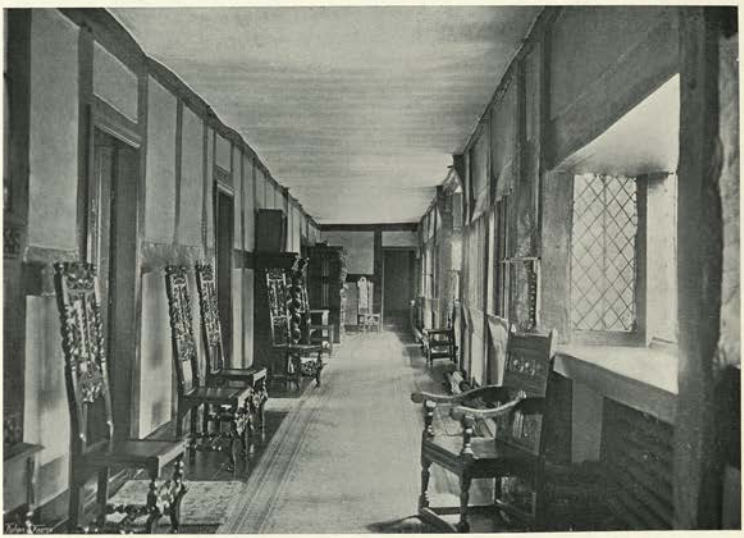


THE GREAT HALL.

heavily mortgaged the property, which was sold by the grandson of Mary Norris in 1795 to Richard Watt, of Oak Hill, Liverpool, and of Bishop Burton, Yorkshire. Structurally the house was not harmed, and was again cared for, preserved, and beautified, and became a centre of antiquarian interest.

The entrance bridge is a fine feature, and there are pleasant seats in the recesses and in the quaint open porch leading through the archway to the massive entrance doors. Within the courtyard we are first impressed by the two noble yew trees which shade the whole of it, and by their character maintain the old-world spell. It is particularly worthy of note that the buildings surrounding the quadrangle are so arranged that all the rooms look out upon the open country, and that the corridors running round the courtyard and giving admission to these rooms are well lighted by numerous latticed windows on both floors. On the left are the old Chapel, Kitchen, and offices; on the right the Library and other rooms; and the noble bay window of the Great Hall is a prominent object opposite.

The position of the Great Hall facing the main entrance is quite characteristic of houses of the time. Constructed in the middle of the sixteenth century, it closely resembles the halls at Hoghton Tower, Rufford, and some other places, and, like the first of these, has a flat ceiling, divided by deeply-moulded beams into square panels, which again are sub-divided diagonally. A passage or lobby, as is usual, separates the Hall from the Kitchen offices, and the dais, or place for the high table, is at the further end, where a half-octagon bay looks into the courtyard. The length of the Hall at Speke is 41ft. 3in., but originally it was 10ft. longer. Probably in the seventeenth century the chimney-breast was brought forward, and curiously embattled and moulded work was carried up to the ceiling. At the same time the minstrels' gallery facing the high table was panelled off. The breadth is 34ft. 6in. without the bays, and Speke appears to be the widest of all the Lancashire halls. It will be seen how charming a place is the octagonal bay, which was commonly used as a boudoir for the ladies. Here is old armorial glass, and a beautiful pattern of vine leaves divides the upper range of lights from the lower. From the central boss of the ceiling of each bay hangs the very unusual feature of a chandelier carved in oak, while a larger one formerly hung from the centre of the Hall. Another bay faces the one last described, and overlooks the garden. It has a separate fireplace, and doubtless could be screened off as a distinct apartment. Between the two bays and behind the position of the high table is the elaborate panelling some portion of which was probably brought from Holyrood, as has been mentioned. It is manifestly later than much of the other carving,



THE NORTH-EAST GALLERY.

THE OLD PANELLING IN THE GREAT HALL.

and has panels with heads of the Cæsars and other subjects, separated in the lower range by pseudo-Corinthian columns. The inscription is old and curious: "Slepe not tell u hathe consederd how thow hathe spent y day past: if thow have well don thank God, if other ways repent ye."

fortunately escaped injury when the room was used as a "shippon" or barn), its oak wainscot, the upper panels being pierced with traceries of a late Gothic pattern, and its fine old carved mantel-piece. This is the portion of the house which was chiefly desecrated when the place was threatened with ruin. Now the spirit of

THE BAY IN THE HALL.

Over the door of the Great Drawing Room which we now enter is another moral inscription: "The stretest waye to heaven is God to love and serve above all thynge." This room, next to the Great Hall, is the finest in the house, with its exquisite Elizabethan ceiling in stucco, enriched with elaborate ornament (which

the eld is in the place, and in fine old panelling, decorative ceiling, and beams covered with a scroll of hops and vines, the room is very beautiful.

The staircase near gives access to long panelled corridors or galleries, which are a very characteristic feature of the house, and their

windows have a delightful outlook upon the courtyard. These corridors lead to the principal bed-chambers, which are mostly panelled, and contain some fine old carved bedsteads. Here, ancient tapestry still adorns the walls and conceals a secret cupboard ; and a secret stair is hidden leading to the roof or "cockloft." It may be observed that though these chambers and galleries at Speke Hall are all lined with dark old oak, the character of the place is pleasant and lightsome, from the multiplication of windows, which, through their latticed panes, illuminate the quaint interiors. Whatever is here of internal plenishing is in style appropriate to the house, and the carved oaken furniture is not often surpassed. Many articles that formerly belonged to the old house have been recovered, and others added, all with a view to maintain the Tudor character.

The presence of antiquity dwells in the house, and the old armour calls up the memory of the dead-and-gone soldiers who had their home here. Coming back, they would scarcely mark a change in their old abode. With accustomed footfall they might pace the corridors and enter the panelled chambers, which have suffered little alteration from their day to ours. At night mighty winds from the sea speak in the swaying boughs of the trees, just as they did of old. In the intervals the hooting of the owls is still heard from the gables, where they are encouraged to build, and are even provided with a doorway for exit and entrance. The old house is, indeed, a great survival, and a majestic monument of the past. It has been completely and most judiciously restored and preserved by successive owners of the family of Watt. Perfect taste has presided over the work, and nowhere is there any intrusion of the modern to break the spell of the old. For the last twenty years the work has been almost continuous, and is still in progress. To seek out every cause of weakness or decay, to remove, or at least counteract it, to renew what was past preservation with an exact facsimile of the old both in form and material—this is indeed conscientious restoration.

A SIX-LIGHT OAKEN CHANDELIER.

SMITHILLS HALL, BOLTON, LANCASHIRE.

WITHIN some three miles of the busy Lancashire town of Bolton-le-Moors, noisy with the hum of the spindle and the rattle of the shuttle in the loom, stands ancient Smithills Hall, apart in its gardens, and preserving its old-time splendour undimmed. In these pages the interiors of several of the black and white—or "magpie," as it is sometimes called—timber-work houses of Lancashire and Cheshire are depicted, and Smithills is one of the finest of them. What is especially gratifying in regard to this antique house is that, though it lies so near to a manufacturing town, it is maintained in something even greater than its pristine charm. Such additions as have been made to fit it for a modern habitation are in admirable taste, and the stone enlargements are in excellent harmony with the old structure, while beautiful gardens and a good park are the setting of the place.

The site of the Hall presents many analogies with those of other Lancashire houses, and it is reasonable to think that it was selected because of the facilities it presented for defence. The old gate-house seems to have been at the south-west corner of the quadrangle, as is marked by an avenue of limes leading that way. The quadrangle is not enclosed, as in some houses of the class, but is open on the south side, and the more modern erections have been added in an extension westward.

In very ancient times the place belonged to the great house of Lacy, and it passed to the Stanleys of Lathom, and then to the Radcliffes,

THE LINEN-PATTERN PANELLING OF THE DINING-ROOM.

who were seated at Smithills in the reign of Edward III., and were a branch of the Radcliffes of Radcliffe Tower. Joanna, the daughter and heiress of Sir Ralph Radcliffe, conveyed Smithills to her husband, Ralph Barton of Home, at some date after 1450. The older portions of the present house, with their singular enrichments, and very fine internal carvings, were built by Sir Andrew Barton in the reign of Henry VII., and it is interesting to note that the rebus of his name—a bar and a ton—with the initials "A.B.," still remain in the panelling of the Dining Room, as may be seen quite plainly in one of the pictures. The builder was a man of consequence in his shire, and appears to have taken a prominent part in public affairs. An inconclusive attempt has been made to identify him with another Sir Andrew Barton, a privateer captain, or pirate, who preyed upon shipping in the time of Henry VIII., as an old ballad in Percy's "Reliques" recounts the metrical story. But, if the pirate knight was a Scot, he was not Sir Andrew Barton of Smithills Hall, and there is reason to believe that the Lancashire gentleman died in his bed, and not as Sir Andrew the pirate in the ballad, at the hands of the sons of the Earl of Surrey.

During the residence of the Bartons at Smithills a somewhat remarkable episode occurred there, in the bitter times when the hand of one man was often set upon the throat of another, and when the wrongs of one reign brought their retribution in that which followed. It is recorded that in 1555 a young curate, named George Marsh, was apprehended and brought before Justice Barton at Smithills, on the charge of holding heretical opinions obnoxious to the government of Queen Mary. Marsh's friends, foreseeing the dangers, entreated him to conform, but he, stamping his foot on the ground, exclaimed: "If my cause be just, let the prayers of thine unworthy servant be heard." Thereafter, so the story goes, the footprint remained, and was regarded with veneration; and even now, as if to confound the incredulous, it may be seen in the passage by the "gospel hall." A panel in the floor is raised, and there something like the imprint of a foot is seen. It appears that, after being examined at Smithills, Marsh was taken before the Earl of Derby at Lathom and burnt outside the walls of Chester on April 24th, 1555.

Sir Thomas Barton of Smithills died in 1659, and the estate passed, with his daughter Grace as sole heiress, to Henry Belasyse, M.P., eldest son of Thomas, first Viscount Fauconberg, whose descendant, the third Earl, sold the manor in 1721. It afterwards passed to the Byroms of Manchester, and was sold for £21,000 to Mr. Richard Ainsworth of Halliwell, who died in 1833. It thus reached good hands, and, through the care of that gentleman and his present successor in the estate, has been brought to a new state of perfection.

Mr. Henry Taylor, who has written that very interesting book entitled "Old Halls in Lancashire and Cheshire," says that the architectural history of Smithills is more beset with entanglements than that of almost any other old house he has dealt with, in consequence of its large size and the great number of alterations and rebuildings in mediæval and subsequent times. From the architectural point of view, the main interest is on the eastern side of the quadrangle, from which the domestic part has gone westward, where the more modern portions lie in an added wing. The courtyard, which, as we have said, is open on the south side, is about 60ft. square. On the north are the Great Hall, with the Pantry and Buttery, and across the western end of the large apartment are screens, with an ancient passage through the building from north to south. At the east end stood the high table, with a canopy over it, but at the close of the eighteenth century the Great Hall was converted into a brew-house, the side walls were raised, and a false roof of flatter pitch was added, and a new floor. The walls have been all more or less rebuilt, the first rebuilding being from wood to stone in Tudor times. There is now revealed an open timber roof of great beauty, from which the date of the earlier building may be taken. Mr. Taylor says that it is certainly not later than the beginning of the fourteenth century. The timber is extraordinarily massive, and must have been cut from large trees, probably grown in the vast forests of that region, which gave the Bartons their badge of the acorn, repeated many times in the old panelling. There is no trace of smoke on the beams, and no indication of there having been a fireplace, as was not uncommon in the Great Halls of English mansions. The arrangement of the Hall screen was similar to that at Baguley in Cheshire, Rufford, and Adlington Hall — that is, without a minstrels' gallery—but at some subsequent date a gallery was inserted, and afterwards removed.

Entered by a door at the back of the high table was the smaller Hall, or Lord's Chamber, now divided into rooms, and further east was a charming Withdrawing Room, or Banqueting Room. The domestic Chapel is on that side also, but unfortunately has suffered damage in past times by fire, and so is not so generally interesting. On the western side of the quadrangle are apartments with massive oak timber roofs. There a corridor was added in the Jacobean period to provide means for entering the upper rooms independently, and is supported by an arcade of oak columns, forming a veranda to the lower rooms, where is the splendid old oak carving, with the ancient linen pattern, the rebus of the bar and ton, the oak leaves and acorns, geometrical patterns, heads within circles, and quaint legends, most of the oak having been taken from the old Withdrawing Room on the other side of

A CORNER IN THE DINING-ROOM.

the quadrangle. It will be seen that the carving is of an exceedingly rich and elaborate character, full of the spirit and quaintness of the late Tudor style, and excellently preserved.

In the old-time framework of the house there is manifestly embodied a great deal of the domestic life of our English forefathers. We may note in the addition of the corridor for the convenience of the bed-chambers, and in the abandonment of the old Hall, the change of manners that ushered in the existing state of things. The times had gone in which the knight sat at the high table, with his retainers below the salt, and the day had come when private apartments were built for the greater seclusion of the family. From this point of view, therefore, Colonel Ainsworth's house is very interesting. In its external aspect of black and white timbering, with much quatrefoil adornment, and the many gables and mullioned windows, there is a simple dignity that well bespeaks the character of old English houses. The successive additions all appeal to the eye as most successful features giving grace to the earlier structure. Architecturally they are admirable, and the house has gained by what has been done. Happily, it is carefully guarded and well maintained by the hands of those who value it.

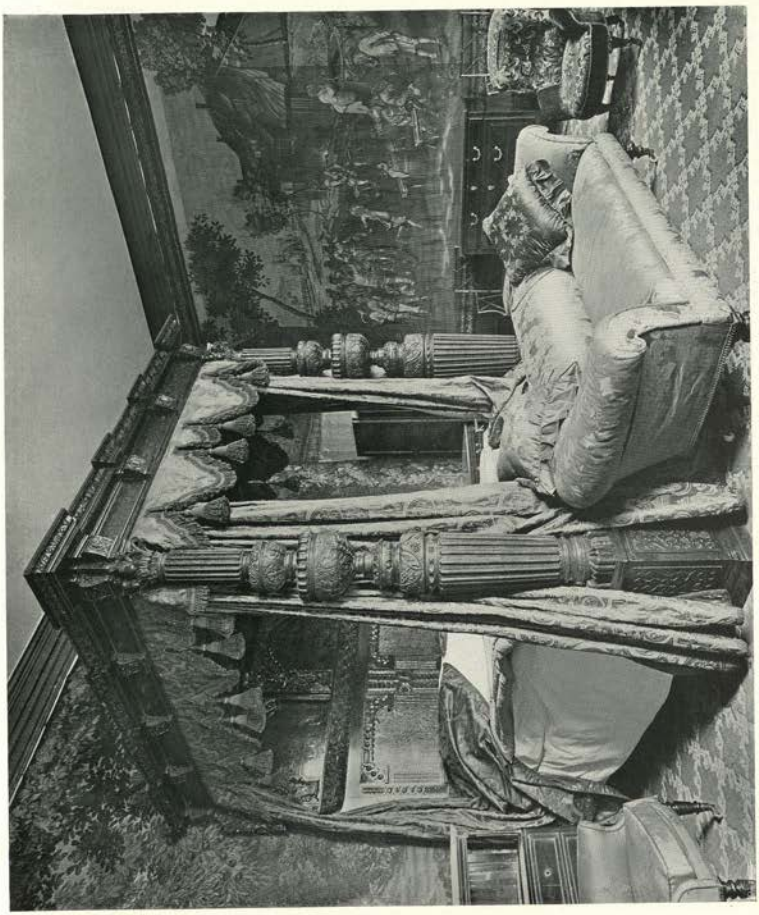
THE HALL AND TERRACES.

COMBE ABBEY, WARWICKSHIRE.

IN a hollow between a grassy, well-timbered park and a stretch of woodland, the stones of Combe Abbey were first laid as long ago as the reign of King John, for the benefit of a community of Cistercian monks, then an order barely a hundred years old, with the severest of rules and discipline. The graves and stone coffins of some of the monks have been discovered in the park, but of the Abbey there is nothing remaining, save an ambulatory or cloister open to the air, which has been carefully restored and well preserved. Combe shared the fate of other religious houses under Henry VIII., and fell into lay hands while retaining its monastic title. Late in the reign of Elizabeth it again changed owners, and in the early part of the next century was in possession of Lord Harrington, in whose household James I., after the custom of those times, wished his only daughter, Princess Elizabeth, to be educated. At Combe the Princess spent her childhood and early girlhood, and there she wrote many letters, which are still preserved, to her favourite brother, the short-lived Henry, Prince of Wales (died 1612). In her seventeenth year Elizabeth married Frederick V., Elector Palatine of the Rhine, afterwards, by election, King of Bohemia, and all through her troubled and stormy life, whether at the petty Court at Heidelberg, or reigning at Prague, or crownless, penniless, and in exile in Holland, she kept before her eyes the memory of the home where her peaceful childhood was spent. Years later, in the evening of her days, when her nephew Charles II. was restored to his throne, she returned to England, and her faithful friend, Sir William Craven, bought Combe for her from the creditors of Lucy Countess of Bedford, the daughter and heiress of Lord Harrington. But Elizabeth was not destined to realise her dream. Before the enlargements and embellishments of the house were completed she

THE STATE BEDROOM.

THE WEST CLOISTERS.

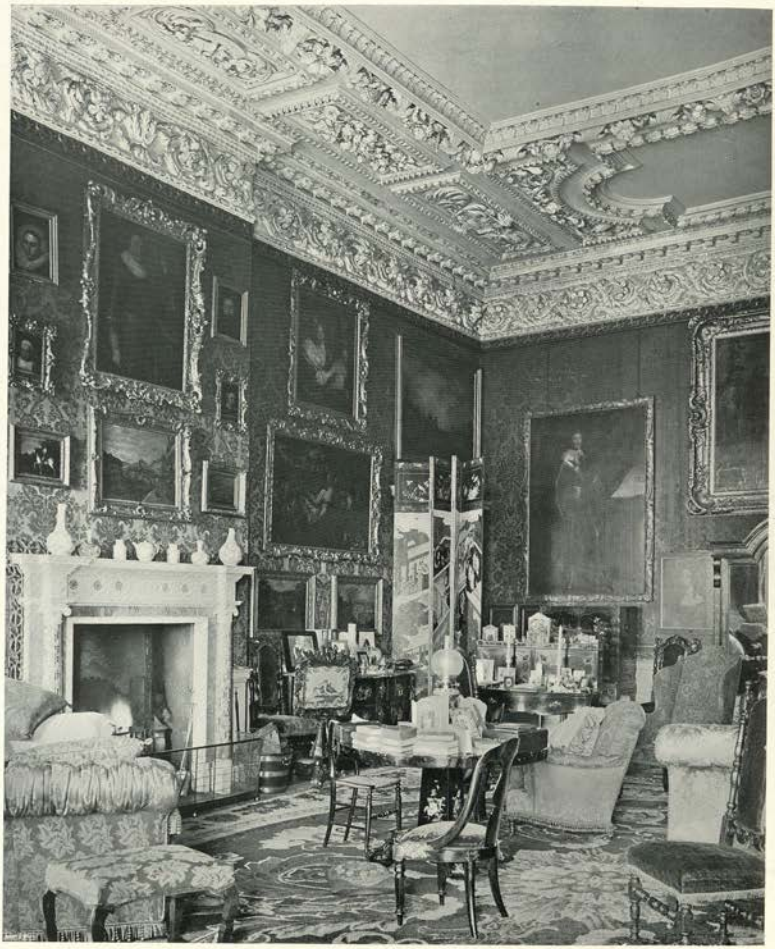


THE TAPESTRY ROOM.

died in London, in the sixty-sixth year of her age.

Sir William Craven was created Earl of Craven, but at his death the earldom died out, being renewed in 1801, while the Craven barony had meanwhile remained in the family. Thirty years ago the second Earl of the new creation pulled down a portion of the Abbey, and began to rebuild it on a newer and more magnificent scale, but died before his work was completed.

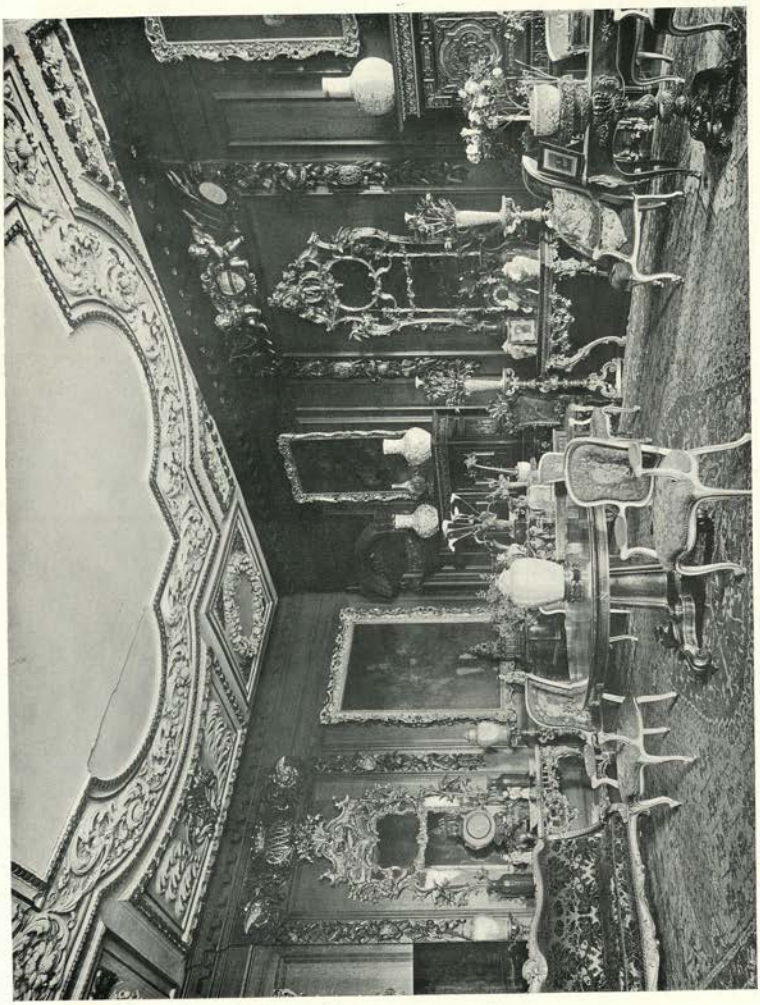
The house stands in the neighbourhood of the quaint old town of Coventry, and is built round three sides of a courtyard, and on the right hand, over the ancient ambulatory, towers the "New Wing," as it is called, dwarfing the old part, which forms an irregular V at right angles to it. The entrance is on the left-hand side of the courtyard, and leads immediately into a wide corridor running the length of the old part, which is known as the



LADY CRAVEN'S ROOM.

LORD CRAVEN'S ROOM.

THE DINING-ROOM.



THE DRAWING-ROOM.

Cloisters, and is lighted by high windows with diamond-shaped panes, and some pieces of stained glass. The Cloisters are garnished with many weapons of war, trophies of swords and daggers, quaint old cannon, and suits of armour, among them that in which the then Lord Craven appeared as the Knight of the Griffin in the Eglinton tournament. At one end of the Cloisters hangs a full-length portrait of Elizabeth Lady Craven, afterwards Margravine of Anspach.

Leading out of the Cloisters is Lady Craven's boudoir, containing a beautiful head of Barbara Palmer, Duchess of Cleveland, and a small picture of Charles I. and Henrietta Maria, said to be the only miniature by Van Dyck in existence. The windows look over the moat,

THE NORTH CLOISTER.

and the glass is engraved with sporting scenes. Parallel with this room is the Hunting Parlour, panelled with oak and ornamented with sporting trophies and arms of a bygone age. These two rooms are both somewhat low, with deep window seats, and probably, with the bedrooms above them, belong to the structure in which the Princess Elizabeth played and studied with her chosen companions, Dorothy and Lucy Percy. In the wide passage outside the Hunting Parlour are two rows of portraits of Court beauties, of little value as paintings, though interesting to the student of Charles II.'s era. A small oak staircase leads upward into three bedrooms of the same date, with deep mullioned windows, and walls covered with Dutch tapestry. In one is a particularly fine carved oak chimney-piece, bearing many elaborate coats of arms. In another a large portrait of Charles II., in Garter robes, hangs over the mantel-piece. The fine panelling and enriched carving in this part of the house are exceedingly interesting.

The wing ascribed to Inigo Jones adjoins. A wide staircase connects the two portions, forming a gallery of family portraits hung without regard to date or painter, and at the foot is the Brown Parlour, which looks out over sloping lawns to the lake. The Brown Parlour contains some fine pictures, notably a Rembrandt of Eli and Samuel, and four representing musicians. Over the fireplace is the portrait of Lucy Countess of Bedford, the lady to pay whose debts, contracted at the gaming-table, the house and lands of Combe were sold. Here, too, is the portrait of the first Duke of Richmond, son of Charles II. and Louise de Querouaille, Duchess of Portsmouth, and grandfather of the eccentric Elizabeth, Margravine of Anspach. Next to the Brown Parlour is the Dining Room, a fine large apartment, admirably panelled, having a beautifully enriched ceiling in plaster, and divided towards the end by fluted Ionic columns. A portrait by Lely hangs over the carved fireplace, and on the walls are a couple of much-admired Canalettos, besides a picture of Henry, Prince of Wales, more remarkable for singularity than beauty.

Above these rooms are the two State Bedrooms of the house, each remarkable for its fine plaster ceiling of marvellous modelling and execution. One in particular has a most beautiful frieze running round the walls of the room with almost the appearance of lacework. The tapestry and adornments are very interesting. On the same floor is a bedroom called the "Bohemian," chiefly interesting for its portraits of the Bohemian Royal Family.

The finest room in the house in point of size is the North Parlour, which runs along nearly the whole northern side of the courtyard parallel with the Cloisters, and has been decorated in yellow satin. Upon its walls hang many interesting portraits, including the Queen of Bohemia and Prince Rupert. Near it the vaguely named "Breakfast" Staircase leads to the Brocadilla Rooms, which look out over the park, and are modern in furnishing. Another staircase of note is the octagonal one in the body of the house, which leads from the Cloisters up to the very roof, where is a sealed passage, popularly called the Nun's Walk, from the alleged apparition therein of a totally unauthenticated and highly improbable ghost. There is much evidence that some of the occupiers of the house have been connoisseurs, as it is full of *objets d'art*, valuable china, and cabinets of great beauty. In the Library are many interesting books, including a volume of letters from the Queen of Bohemia to the first Earl of Craven, written in the most affectionate strain, and some curious memoirs by the Margravine of Anspach.

The New Wing is too modern to contain any very noteworthy features, but is a fine specimen of mid-Victorian architecture. Certainly, in a county second to none in England for the number and picturesqueness of its "stately homes," Combe Abbey cannot be called unworthy to compete with any one of them on the score of beauty or historical interest.

HEWELL GRANGE,

WORCESTERSHIRE.

IT suffices to look at these pictures of the beautiful seat of Lord Windsor in the Midlands to recognise the true distinction which rests upon the house. The Italian taste largely pervades it, especially in the vast and noble Hall which fills the middle space, and yet it possesses great variety, or even contrariety, of character. Externally we are in the presence of a mansion of modern construction, but that belongs architecturally to the time of Charles or James, and in some of its elaborate windows appearing to reflect the style of that famous house, the Hall at Bradford-on-Avon. These windows of many lights, these high gables and oriels, and these lofty chimneys, seem to belong to England entirely; and yet, when we enter the house, we are confronted with splendid work that would be at home in some fine palace of Italy. The house represents the lofty taste of its noble owner, and the skill in architectural design of Mr. Garner.

Before we go any further, it seems desirable, or even essential, to say something concerning the history of Hewell Grange, which is the lineal descendant of a grange of the great Cistercian Abbey of Bordesley, founded by the Empress Maud in 1138. It lies in the parish of Tardebigge or Tarbick, which has the curious distinction that its church lies partly in Warwickshire and partly in Worcestershire. Habington, who was the first collector of

THE GREAT HALL AND ITS GALLERIES.

materials for the history of the latter county, writing in Elizabethan times, refers to this singular fact. He says that he had stretched out his chain to the uttermost length, but that it could not reach to the chancel of the church, that being in Warwickshire. Yet he could not but behold the magnificent tombs which that chancel held, and first, he quaintly says, "I sawe the streame of Nature turned for Love, which vsvally discendethe from parents to theyre children heere ascendethe with grace to the father and grandmother in the noble monuments of the Lords Windsors."

The Windsors, descended from Walter, a castellan of the Royal fortress of Windsor, came to Warwickshire through an enforced exchange. Henry VIII. had set his mind upon possessing their ancestral home at Stanwell in Middlesex, and they had no choice but to fall in with the Royal wish. Sir Andrews Windsor had been raised to the peerage as Lord Windsor in 1529, and the second lord, after being one of the twenty-six peers who

THE SOUTH END OF THE GREAT HALL.

THE SOUTH-WEST GALLERY.

signed the settlement of the crown upon Lady Jane Grey, suddenly became active in the proclamation of Queen Mary. He built the manor house of Bradenham in Buckinghamshire, which was another seat of the Windsors, and there his son entertained the Queen in 1566, but shortly afterwards Hewell became the principal residence of the family. On the death of the sixth lord, the barony fell into abeyance, but was called out in favour of his nephew, Thomas Windsor Hickman, a valiant Cavalier, afterwards created Earl of Plymouth.

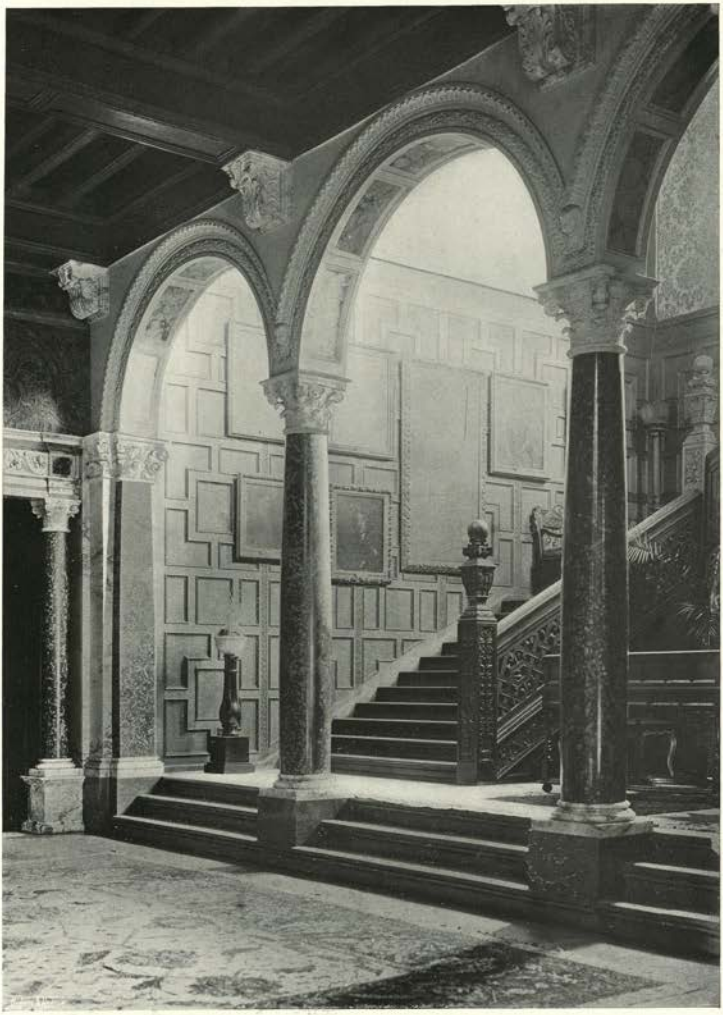
The second Earl was the builder of the old mansion at Hewell, a vast classic structure, which has been dismantled within recent years, the house which we illustrate having replaced it. It was a massive square building with a fine Greek portico and pediment, and a balustrade round the top, great and imposing, and

SOUTH SIDE OF THE GREAT HALL.

having frontages varying in length from 100ft. to 127ft. Built in 1712, it was improved and completed by the fourth Earl of Plymouth about 1758. The earldom died out in 1843, but the barony of Windsor, falling into abeyance between the sisters of the last Earl, was restored in favour of Lady Harriett Clive in 1855, whose grandson is the present Lord Windsor.

The house had fallen into some disrepair, and, in its formal classic character, had ceased to satisfy its possessor. Accordingly Lord Windsor erected on an adjacent site the existing house in the Jacobean style, between the years 1884 and 1892. To build a house to one's mind, and to lay out the grounds which are its final beauty, is a pleasure of a high and inspiring order, and Lord Windsor and his architect went to work well, and triumphantly succeeded.

We shall now indicate something of the character of the interior. Let it be said at once that the rooms are numerous and varied in their features. Some are richly panelled in oak, with



THE GRAND STAIRWAY.

fine mantels and fireplaces. The taste passes from the Jacobean to the Georgian; beautiful plaster-work in some rooms contrasts with carved oak in others, and marble mantels, enriched and beautified, present a contrast to the older character found in much of the oak work. The same variety is found in the furnishing and plenishing of the house, for there are chairs that might be at home in ancient Tudor houses, and cabinets that seem to belong to the time of Louis XVI. Let us most fully approve this eclecticism of taste, for in creating a modern house we may well ransack various ages for all things that are suitable, and there is certainly the harmony of variety in Lord Windsor's spacious abode.

Amid a great deal that is beautiful and that might delay the pen, the vast and impressive Hall is the most notable feature of the interior. Many great houses of the style in which Lord

THE PIERCED BALUSTRADES OF THE GRAND STAIRWAY.

Windsor's new structure is mainly cast are built about courtyards, and the quadrangular plan has many merits, but it sometimes presents the grave disadvantage that it allows no place for corridors, and that a whole series of rooms may be in intercommunication to serve as a passage-way. Lord Windsor's house was planned differently. His Great Hall has all the advantages of a courtyard. It is large and lofty, in every way spacious and airy, and is well adapted to act as the "lungs" of the house, and to be the means of communication between the various parts of it. It has its pleasant recesses, its fine fireplace, its opening to the garden vestibule, its noble staircase and splendid upper corridors, all arcaded and beautiful. There is nothing here of the customary square enclosure to form a hall or room, but a sense of largeness and nobility, with glimpses of the upper spaces and corridors, and a peculiarly happy triple arrangement within the Great Hall itself, all showing bold imagination and individualised treatment. Entering from the garden vestibule, which is separated from the Hall by three round arches, rising upon Corinthian columns, we have the whole extent before us. To the left is the lofty arch, flanked by pillared openings, through which the foot of the great staircase is reached. Above run the magnificent gallery corridors, partly open and partly concealed, which bridge the recesses opposite. On our right hand is the third division of the Hall, used as a Billiard Room, and entered through the middle arch of three, the other openings having beautiful marble balustrades.

A BEAUTIFUL MANTEL-PIECE.

THE SMALL DINING-ROOM.

The ruling idea in the designing of this great and imposing Hall was majesty in character and richness in materials and handicraft. Marbles and travertine, the products of the most celebrated quarries, splendid woodwork, and the best that the craftsman in plaster could accomplish —nothing was spared that could beautify the interior. How admirable is the effect the pictures disclose, and perhaps none of them so well as that of the south side. Here we see the nobility of the opening arcade in the foreground, with its marble balustrade, the lovely polished shafts of precious marble rising to Corinthian capitals and supporting most elegant arches, whose spandrels are filled with inlaid marble, and above these the enriched moulding of the splendid ceiling. On the left the arches of the garden

vestibule are disclosed, like in character, but even more enriched in details, and equally beautiful in the glory of the marble that has been introduced. Next we notice the pillars and arches at the other end of the Hall, opening to the staircase and the rooms on that side of the house. Here variety is introduced into the design, and nothing in the Hall is more beautiful than the splendid arcading of the Gallery Room above, which is glorious in its marbles and exceedingly beautiful in its plaster adornments. The Gallery Corridor is perhaps the most original feature in this very remarkable chamber, and the noble staircase, with its richly-carved newel-posts and hand-rail and its grand panelling, is a worthy approach to it. The extraordinary elaboration and beauty of the upper work is seen to advantage in some of the pictures, and the splendour of the detail will be observed. Particularly noteworthy is the arcading on the upper level, supported by quadruple Corinthian shafts of marble. The ceilings are also of admirable design, and are much varied.

The Hall itself has a magnificent ceiling of oak, framed between the tie-beams, and supported by grand brackets on the walls. The arrangement of the principal and secondary ribs is bold, and they are richly moulded and adorned with carved bosses at the intersections. Excellent, again, is the wainscot below, plain, and good in colour, forming a suitable background for the portrait busts and old furniture. Here it may be mentioned that Hewell Grange is possessed of many fine family portraits and pictures brought from the older house, in which hung good examples of Rubens, Snyders, and other masters. It remains to be said of this splendid and almost unique apartment that the illumination is excellent. Electric glow-lamps diffuse a pleasant light which is without deep shadows, and reproduces something of the effect of day.

THE GARDEN VESTIBULE.

SANDRINGHAM, NORFOLK.

IT is matter of no common gratification to be able to include in this volume a very beautiful and complete series of pictures of the interiors of rooms at Sandringham House. Both the King and Queen are very deeply attached to the beautiful house and estate in East Anglia. One might almost say of it that it has everything in its favour. It is approached through natural moorland, well-planted, but not over-planted, with conifers and other trees, up a sharp hill from which there is a fine prospect of the Wash. Sandringham is not a palace, for there the King and Queen are the squire and the lady of the manor.

Certain special characteristics are particularly noticeable. First, both the King and Queen have been great travellers, and collectors while they travelled, and there is not a corner in the house, not a passage nor a corridor, which is not full of mementoes of days of travel. Next, of mere splendour there is not much, but of substantial comfort there is a great deal. The sunlight penetrates everywhere; the rooms are bathed in it. Then there are flowers and plants in every place where room can possibly be found for them, stately palms in the flower court, cut flowers and plants without number in the Drawing Rooms, so that the air is sweet, but by no means heavy, with their scent.

There is no particular reason for describing the rooms in the house in any order of precedence, and they shall be taken in the order in which the writer saw them. First came the Ball Room, which is really noble in its proportions, with its grand coved ceiling in geometrical patterns. Over the musicians' gallery hung a magnificent white tiger skin presented to the King by the Maharaja of Kuch Behar, and the trophies of the chase were many. For the rest, the Ball Room needs scarcely more of description; but it is perhaps permissible to point out that the armour and weapons on the walls, collected by the King during his travels in the East, are of quite exceptional beauty. There is a large window immediately opposite the fireplace, and by it stand some camel-drums, reminiscences of the Soudan, presented by Lord Kitchener, and the gorgeous caparison of the elephant ridden by the King when, as Prince of Wales, he was present at a great occasion of State in India.

Hardly less interesting than the Ball Room are its anteroom and corridor, of which the

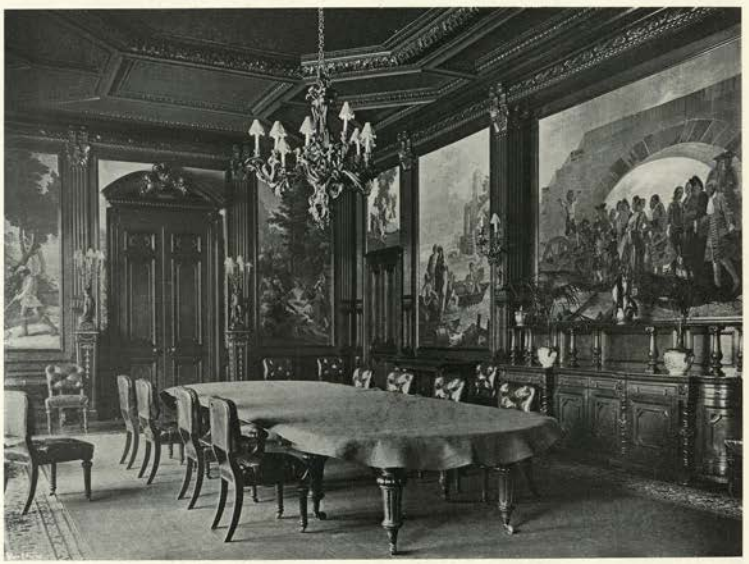
THE EAST FRONT.

THE GREAT SALOON.

THE SCREEN IN THE SALOON.

latter is very long. In the anteroom is Mr. Herbert Johnstone's well-known picture of the King engaged in tiger-shooting. In the corridor is Emil Adam's picture of the King shooting in Austria. As for the corridor itself, it is a veritable museum, full of very fine armour and weapons, and remarkable for a large collection of ivory tusks, some of them exquisitely carved. Here, too, are busts in white marble of various members of the Royal Family.

Of the Dining Room the picture gives as good an impression as it is possible for photography to render. The feature of the room is the tapestries, which were a present from the King of Spain, but their colouring was originally



THE DINING-ROOM.

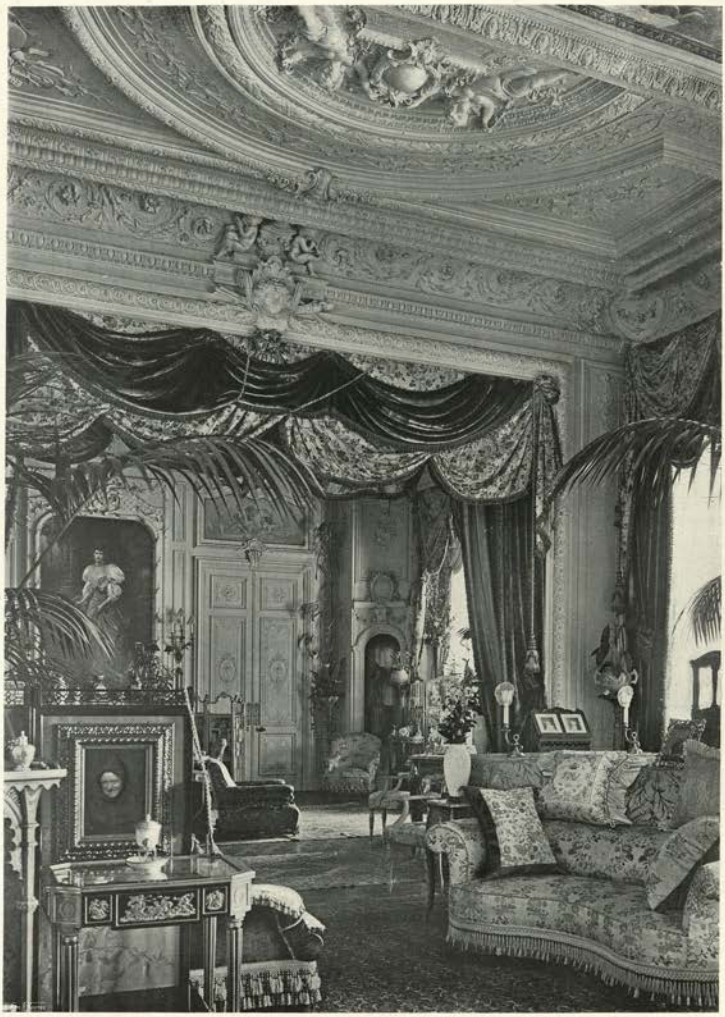
somewhat crude. As time has gone on, however, they have mellowed not a little, and they now impart real character to the room.

The pictures of the various Drawing Rooms, of which the particularly handsome ceilings are a marked feature, will, no doubt, possess a special interest, for they are full of evidence of the personal tastes of Queen Alexandra, whose portrait by Edward Hughes is their proudest ornament. Generally throughout the Drawing Rooms is to be traced, in addition to the "sweetness and light" which are characteristic of the house, the set policy of preferring those pictures which have associations to those which have merely artistic merit. There is, for example, a huge picture of the marriage of Princess Charles of Denmark, which occupies a very prominent position. There is also Winterhalter's picture of Queen Victoria, a good likeness. Noticeable also are Sir Edwin Landseer's portrait of himself with two dogs, which is quite in his best manner, and a famous picture by Mr. Val Prinsep. In the Drawing Rooms (that is the way to describe them, for they open into one another) is a great deal of Danish china, remarkable for its fine glaze and purity of design; but the most striking things about the Drawing Rooms are the numerous collections in show tables and in cabinets, not only of china, including much fine Dresden, but also of pretty little curios. Very fascinating, too, are endless little green frogs with ruby eyes, and dogs' heads and jewelled heads for umbrellas or parasols, and countless white elephants and pigs which are to be found in the rooms. Among the statues are two very pretty "Bathing Girls" by Madam J. Jérichaud, "Cupid Blindfolding Venus," and a "Puck on a Toadstool." Mention must also be made of a magnificent portrait of the Empress of Russia and of a very striking collection of miniatures, including one beautiful "Charles I." In fact, the Drawing Rooms are emphatically the Queen's rooms. Outside, and looking on to the terrace, is a space sheltered by an awning, which is frequently used for afternoon tea.

The Hall, or Saloon, is an emphatically noble room, lofty and well proportioned, with its grand fireplace, its gallery supported upon fluted columns and round arches, and its deeply panelled ceiling. A huge brown bear, stuffed and standing on its hind legs, salutes the visitor as he enters, and over the door is an inscription simply stating that the house was built by the King and Queen Alexandra in 1870—that is to say, it was rebuilt then. Here, too, are numerous trophies of the chase, including the fierce head of a Chillingham bull which fell to the King's rifle years ago, and two wicked-looking bears' heads. The pictures include a portrait of the late Duke of Clarence and the present Prince of Wales in their midshipmen's uniforms, and an excellent portrait of Dean Stanley.

THE DRAWING-ROOM, NORTH END.

Somehow or other there seem to be more long passages or corridors in Sandringham than in most houses, except Osborne, and a week might be spent in merely cataloguing the objects of interest on the walls of any one of them. This is especially true of the Billiard Room



THE PRINCIPAL DRAWING-ROOM.

QUEEN ALEXANDRA'S PORTRAIT.

corridor, which is literally crammed with ivory and trophies of the chase, and all sorts of weapons. There, between two Crimean shells, stands a shell which was fired into Mafeking. There, again, is a very curious collection of odds and ends belonging to the Queen, including the revolver covered with rust, which "I picked up" in the Crimea in 1869. This was on the occasion, of course, when the King and Queen made their famous cruise in H.M.S. Ariadne, visiting the Sultan and inspecting the field of the Alma under the guidance of Dr. Russell, afterwards Sir William Howard Russell. Here, too, close by the Billiard Room door is a large gong, a present from the East, which is used but once a year to ring out the old year and welcome the new one.

The Billiard Room itself is quite one of the brightest rooms in the house, and just what a billiard-room should be. All the pictures are sketches by John Leech, and they are all familiar friends—one cannot have too much of John Leech. The trophies here are good, especially the moose heads, some of which are very fine; and a small table near the window, made of rhinoceros hide, cannot fail to attract notice.

Space will hardly permit a detailed description of some of the other rooms of Sandringham; of the North Hall, which contains one piece of exceptionally good oak carving; of the Serapis Room, so called because its chairs are the same that were used in the Serapis on the occasion of the King's Indian tour; of the Equerries' Rooms, which are in the nature of libraries; of the private telegraph office and the telephone exchange (for the telephone is very much used in the Royal Household); of the Flower Court, where, under the shadow of palm trees, the occupants of Sandringham from time to time may enjoy the post-prandial cigarette. But there remain two rooms of special interest, because they are the special territory of the King. First of them is his Library, furnished in oak and dark blue leather, and communicating with the Equerries' Rooms, remarkable mainly for its simplicity of equipment and for its air of business-like order. Here it is that the main part of the King's business is conducted. Finally, a more intimate room, if the phrase may be used, and one of infinite charm, is the King's Breakfast Room. It is a room in two parts, so to speak, a room in which are countless personal photographs, many of them in a large and movable oak screen near the door. Noteworthy are the pictures of Persimmon and Diamond Jubilee, and a remarkably fine series of sporting sketches by illustrious English artists, and the whole room breathes the atmosphere of quiet comfort.

Much else might of course have been written about the beauties and interests of Sandringham, but the pictures will make good any omission in what is said here.

THE BALL-ROOM CORRIDOR.

EASTNOR CASTLE,

HEREFORDSHIRE.

THE castellated mansion of Lady Henry Somerset occupies a very fine position near Ledbury, within sight of the Malvern Hills, and in the midst of most attractive and varied scenery, commanding a great outlook from its position of vantage upon the slope of a sylvan hill. The district, moreover, is full of history. The estate came to Lady Henry Somerset from her father, the third and last Earl Somers, who died in 1883, when the barony of Somers passed to a cousin. The present possessor of the estate is the eleventh in descent from Richard Cocks, the first of the family who settled in the place. John Somers, Lord High Chancellor, was the man of whom Walpole said that he was "the model of Addison and the touchstone of Swift," while Macaulay described him as "the greatest man of that age," and the family has given other men of note to the country.

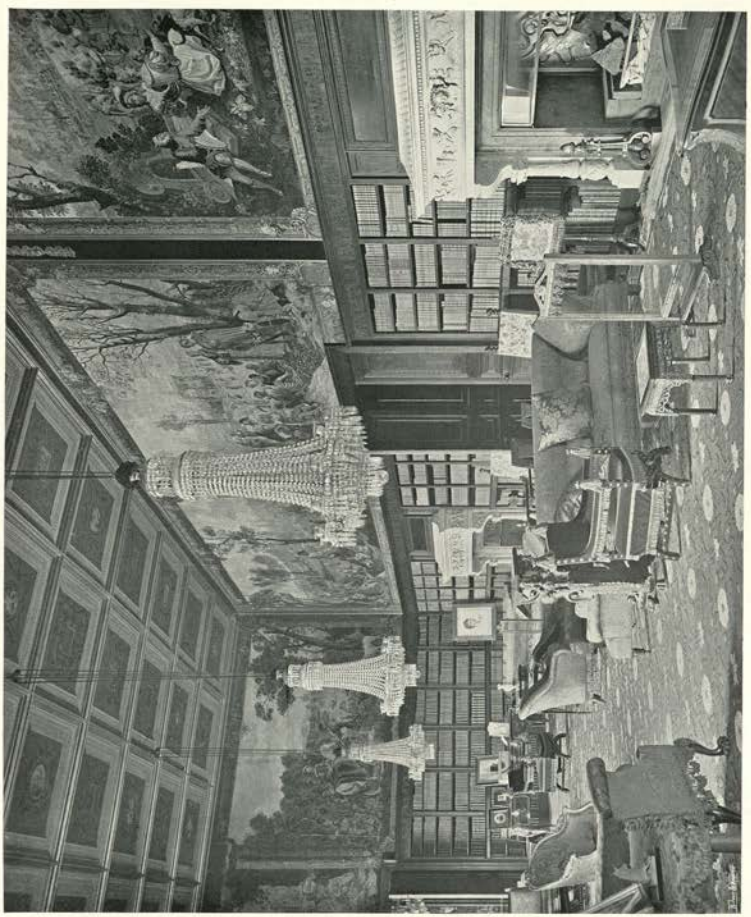
On an island in the lake, now marked by a clump of trees, stood the ancient manor house in which the ancestors of Earl Somers lived from the sixteenth century to 1812, when the first Earl built Eastnor Castle from the designs of Sir Robert Smirke, R.A., in a style which that prominent architect considered to be Norman, and there are round machicolated towers, curtain walls, and embattlements. The castle is beautiful in its surroundings, and owes its inner harmony and attractions mainly to the artistic and elevated tastes of the late Earl Somers. It is approached by a broad flight of stone steps leading up to the principal entrance. The Entrance Hall, which has an imposing character, with columns and arches of precious marble, richly inlaid, is the storehouse of much very beautiful and interesting ancient armour and arms. Among the latter are a Venetian halberd, dated 1525, a tournament tilting lance of the

VISCONTI PLATE ARMOUR IN THE HALL.

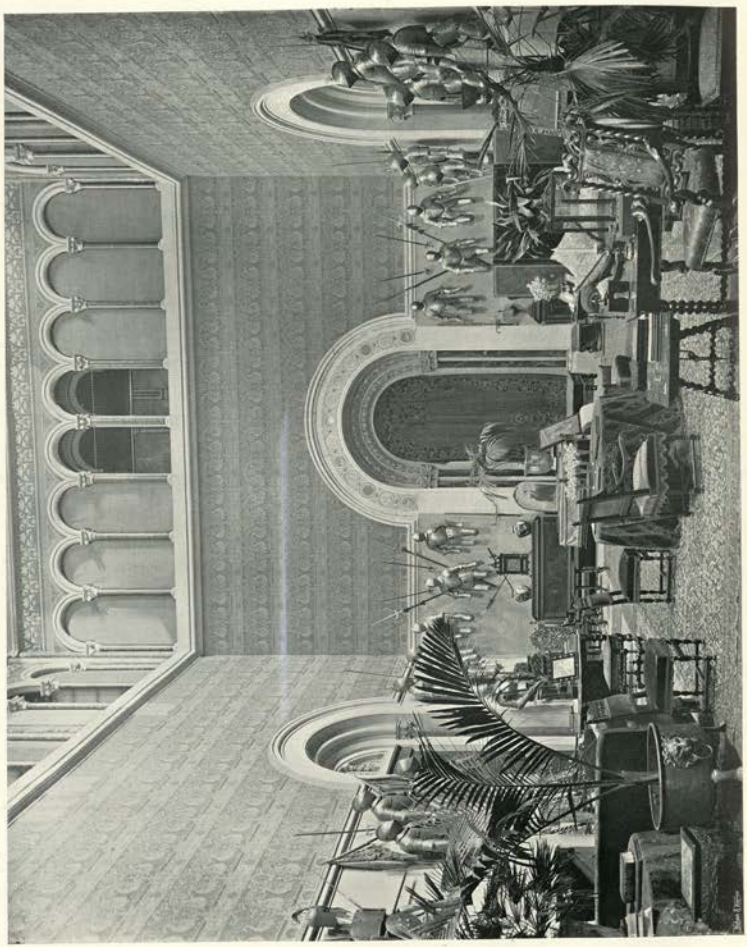
sixteenth century, and a two-handed sword of the reign of Francis I. Much of the wonderful collection was formed by Earl Somers, and many pieces came from the famous Meyrick collection. Very remarkable are thirty-three suits of plate armour worn by the body-guard of the Emperor Charles V., and bought at Milan in 1853. Two cap-à-pie tilting suits of fluted armour, and a knight's suit with horse armour and trappings, which belonged to the Visconti family, are of very fine craftsmanship. The horse trappings of the Visconti knight are of velvet, much embroidered; and the whole suit, for horse and man, is as fine as will be found in England of the type. There is also much fine armour in the vestibule. Here also are beautiful cabinets, caskets, and chests, Flemish and Italian, with many family relics, and objects of historical interest. The pictures are chiefly altar-pieces from Italy, and include two exceedingly interesting Italian examples, one being a St. Catherine by Giotto, which came from the Altoviti Chapel in San Marco, Florence.

THE DRAWING-ROOM.

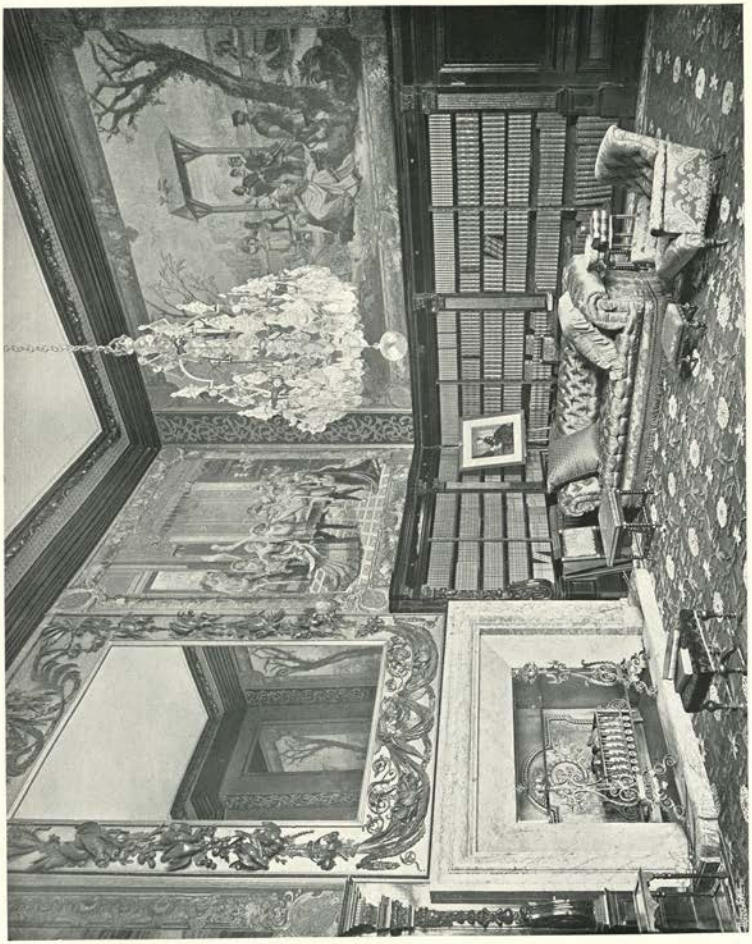
The pictures are one of the great attractions of this storehouse of art. The principal portraits of the families of Cocks, Somers, Eliot, and Yorke are in the Dining Room, whose ceiling is painted



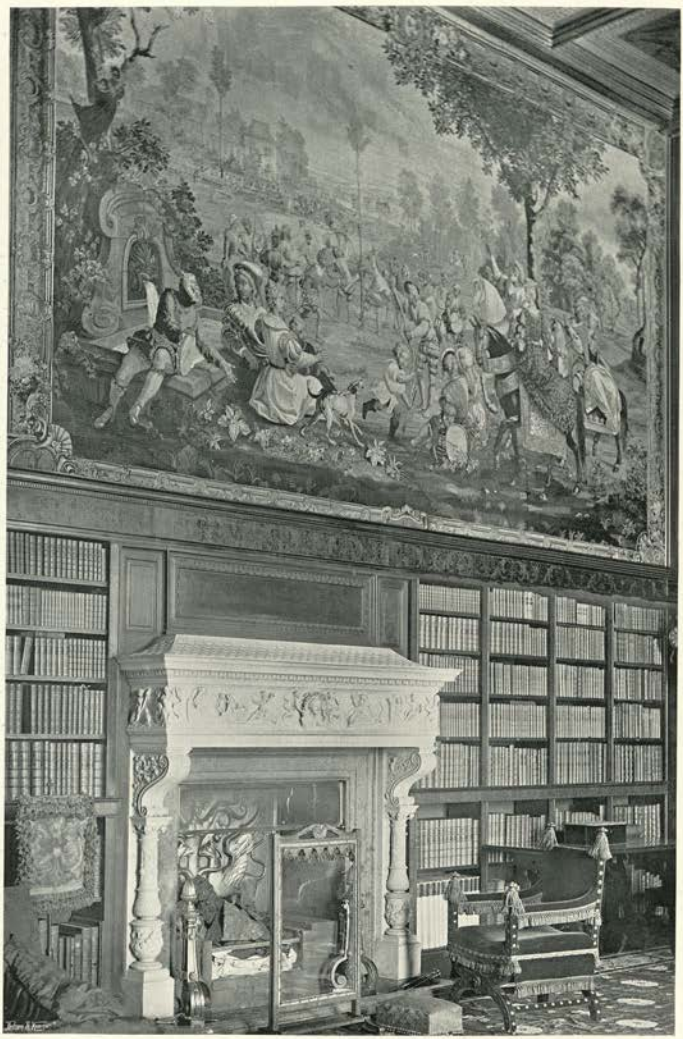
THE LIBRARY.



THE CASTLE HALL.



THE SMALL LIBRARY.

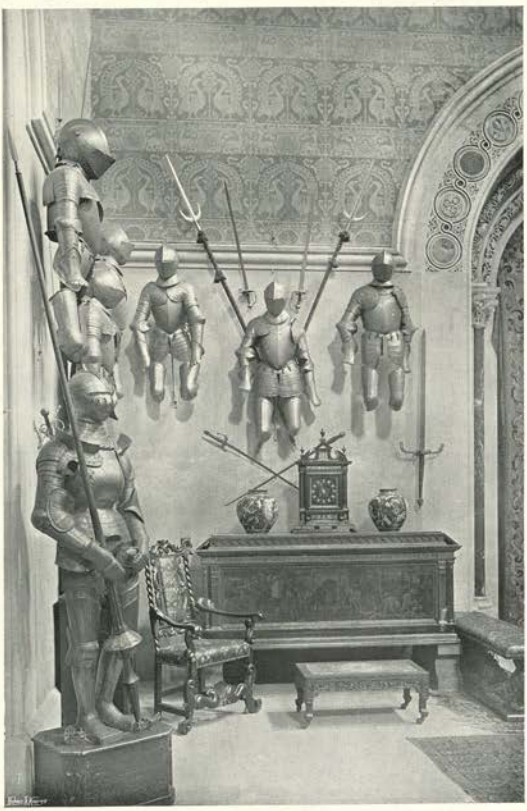


TAPESTRY IN THE LIBRARY.

with oleander and bay trees, these being varieties of the laurel, which is the Somers badge, and from the branches depend shields, the arms and quarterings of which show the family marriages from the time of Henry VII. to the present day. The portraits are of Sir Philip Yorke, first Earl of Hardwicke (1670), by Bliss; Mistress Judith Cocks (1638) and her husband, Richard Cocks, who first lived in the old house which preceded Eastnor Castle; John Lord Somers, Lord High Chancellor (1650-1716), by Kneller; William III., by Van Keulen; and there are examples of Kneller, Lely, and other artists.

The Drawing Room was decorated from the designs of Pugin, and bears every trace of his conscientious hand, and his mastery of the details of mediæval art. The fan tracery and the panelled roof are quite typical of his style, as is the richly sculptured fireplace, with the family tree above it, which shows the descent of the Earls Somers from the families of Plantagenet, Berkeley, Russell of Strensham, Treadway, and Nash. At either end of the room are fine pieces of tapestry, depicting "The Defeat of Darius" and "The Family of Darius Visiting Alexandria," both from the designs of Le Brun. Four other tapestry panels were given by Elizabeth Lady Hardwicke to her daughter Lady Catherine Somers. The magnificent chandelier is of brass, and of forty lights; it was designed by Pugin after a famous example in Nuremberg Cathedral.

In the Octagon Saloon are portraits of Algernon Sidney, Henrietta Maria, the Countess of Rochester, and other well-known people, the artists being Rembrandt, Van Dyck, Lely, Reynolds, Watts, and Raeburn. There are pictures also by great Italian masters like Ghirlandajo, Bellini, Gentile da Fabriano, and Tintoretto. The Library is also a noble room, richly designed, and beautifully adorned, containing among its treasures the great collection of books made by Dr. Nash, the historian of Worcestershire. Above the books the walls of the Library are hung with Gobelin tapestry, which was taken from Fontainebleau during the three days' revolution, in the time of Louis Philippe, and is considered among the very best examples of Gobelin tapestry in England. The Small Library, the Inner Hall, wherein hang many famous pictures, and the corridors and other parts of the house contain many notable and beautiful works by great masters. The tapestry throughout is most beautiful, and in this respect Eastnor Castle has few rivals in England.



FIFTEENTH CENTURY ARMOUR.

OCKWELLS MANOR, BERKSHIRE.

IT is but a walk of some two miles through the water-meadows from the gateway of the Jesus Hospital at Bray, on the Thames, to the old house of Ockwells, and, as we see its ancient timber front, enriched beyond almost any of its compeers, rising above the hedgerows, we bethink us that it is something of a phenomenon that this quaint dwelling of wood should have kinship with another famous timber mansion standing far away—with the venerable Hall of Speke by the Mersey.

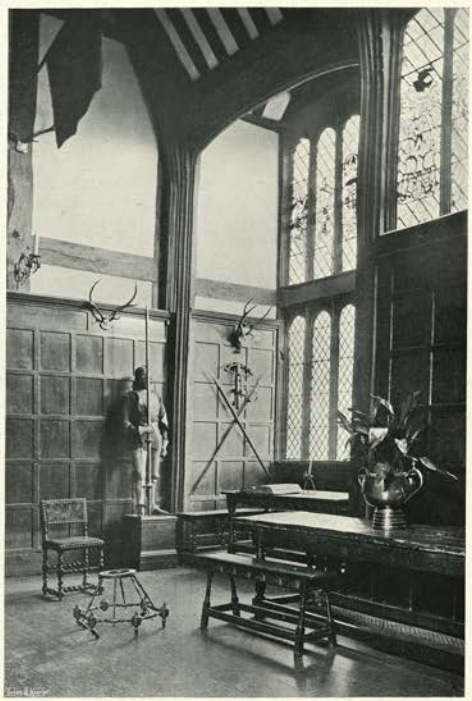
It was a member of the old house of Norreys, or Norris, of Speke, one Richard le Norreys, holding the sinecure office of "cook" to Eleanor of Provence, Queen of Henry III., that received the Manor of Ockholt, or Ockwells, in Berkshire, at a fee farm rent of forty shillings, in 1267. Here the King is said to have had a hunting-lodge within easy reach of the Royal Castle of Windsor. More than a century after Richard le Norreys, the "cook," had received the manor in fee, it fell to John Norreys, second son by his second marriage of Sir Henry Norreys of Speke. This John must be regarded as the real founder of the great line of the Berkshire house of Norreys, which gave many notable men to the State. John's half-brother, William, was the great-grandfather of another John Norreys, who established a second family of the name at Fyfield, also in Berkshire. The great-grandson of John whom we have described as the "founder" of his family upon the acres by the Thames, was the

THE DRAWING-ROOM.

builder of Ockwells Manor House. He also bore the favourite name of John, and was a very important man in his time, standing high in the favour of the Court, and having the ability to steer his ship adroitly amid the shoals and in the strong and troubled currents of the Wars of the Roses. He was First Usher to the Chamber in the reign of Henry VI., Squire of the Body to the King, Master of the Royal Wardrobe, Sheriff of Oxfordshire and Berkshire in 1442 and 1457, and Squire of the Body to Edward IV., being afterwards knighted.

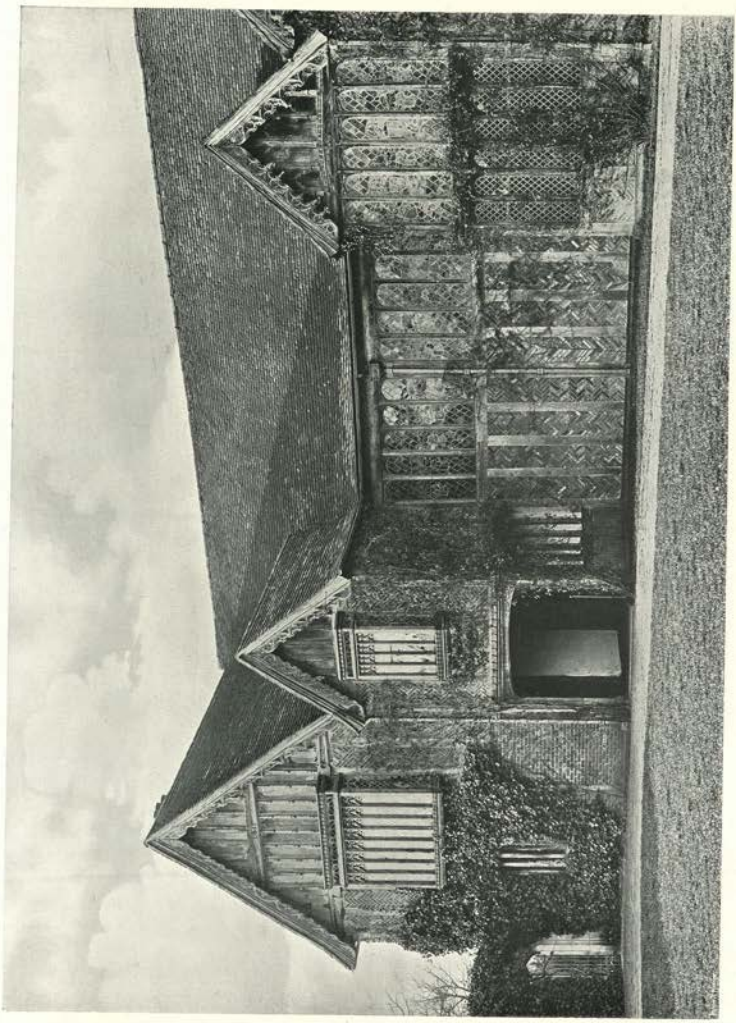
So important a man must needs have an important house, well fitted to receive his guests, and so it came that Ockwells was built. Few people realise what it was to raise in those days so glorious a house. There was something in the operation analogous to the building of a ship—the same need for seasoned oak, the same labour with saw and adze, the same pegging of joint and tenon, and so the structure rose complete and solid. There was superadded the fine craft of the carver, the loving labour of the man who fashioned the cusped window-frames, the magnificent barge-boards and the finials. Then came the glass-stainer with his splendid blazonry, to flood the rooms with colour, and the tapestry, often from distant looms, and the ladies in their bower working at fair embroideries for the adornment of the abode.

Mr. Parker of Oxford, that eminent authority on English mediæval architecture, who described Ockwells about half a century ago, found the place then decayed from its former state, dilapidated and reduced to the condition of a farmhouse—now most happily regenerated—but he recognised its superb architectural character, and illustrated the magnificent detail of the admirable barge-boards and the remarkable Perpendicular panelling of the timber gables, describing its nearly perfect state as a house of the time of Edward IV., with its grand Hall, open roofed, its splendid painted glass, and its antique air, and the quaint buildings surrounding the small courtyard, the Hall being on one side, with a double wooden cloister, one range over the other. We give an illustration of the exterior of the house to show how rich and beautiful is the work, and it will be noticed that the character is purely Perpendicular, with a low-arched doorway leading to the lobby, which, in the ancient manner, separates the Hall on the one hand from the domestic offices on the other. The beautiful oriel windows, with their narrow cusped lights, and the remarkable elaboration of the gables will be noticed, as also the quaint side of the Hall, with the gabled bay which lights the upper end, where the high table was upon the dais.

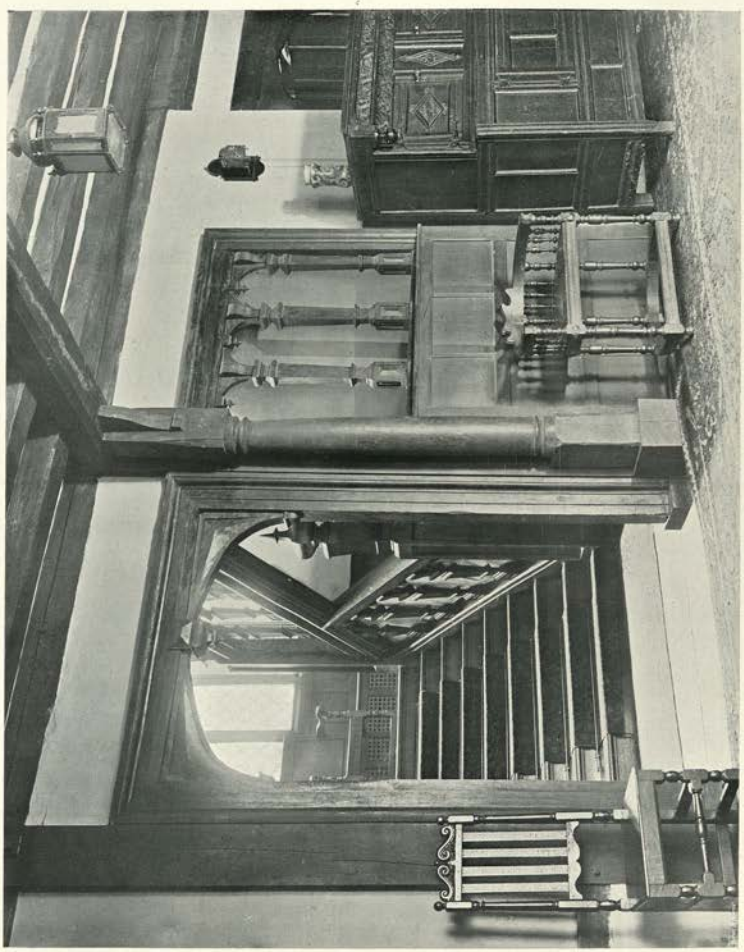


THE RECESS.

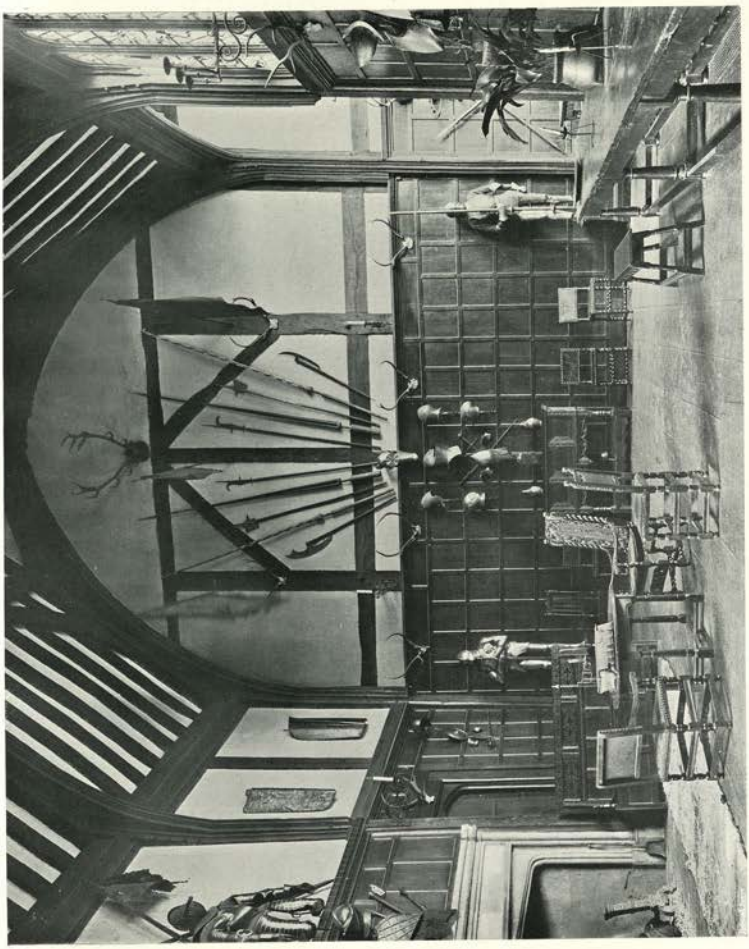
Ockwells, as figured in Nash's "Mansions of England in the Olden Time," has a charm of simple antiquity which invests it to-day. Still it has its old quadrangle, with passages around three sides of it, still the splendid Hall, the quaint buttery hatch, and all the architectural features which then distinguished it, recovered from some state of decay, and as fair as ever it was in its early prime. It is not the purpose here to recount family history, but a little more shall be said of the Berkshire house of Norreys. The builder of Ockwells Manor House was twice married, his first wife being Alice Merebrooke, who brought as her dowry or heritage the manor of Yattendon in the same county; and his second wife



PART OF THE EAST FRONT.



THE STAIRWAY.



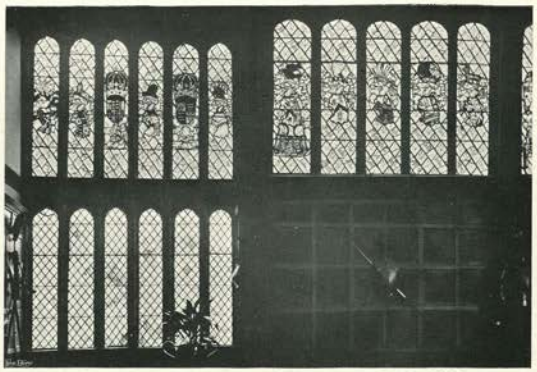
THE GREAT HALL.

Millicent, the daughter and heiress of a member of the family of Ravenscroft of Cotton End, Hardingstone, Northants. The knight died on September 1st, 1467, and was buried in an aisle of the church at Bray, which he himself had built. He was succeeded at Ockwells by his son John, who was Sheriff of Oxfordshire and Berkshire in 1479, while another son, Sir William Norreys, from whom were descended the more famous members of the house, succeeded to the Yattendon estate.

The old house of Ockwells, whose later history shall not be recounted, passed from the family of its builder to one bearing the name of Fettiplace, and, after going through many hands, was reduced from its high estate, as has

THE HALL SCREEN.

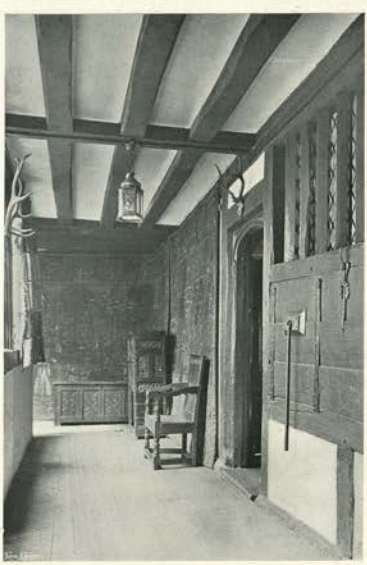
THE GALLERY IN THE HALL.



STAINED GLASS—THE HALL WINDOW

been described. Mr. Stephen Leach, when a boy at Eton, some years ago, made sketches of the house, and took so great a delight in it that he determined to buy it and restore it if he ever had the opportunity. Mr. W. H. Grenfell was at that time the owner, and the house was leased to a tanner of hides, and was in rather a deplorable condition, both from want of repairs and some horrors added by the tenant. When it was put up to auction Mr. Leach bought it, and committed to Mr. F. B. Wade the very interesting but also most difficult task of restoring it. To Mr. Leach the credit is due of having preserved one of the most interesting houses in the country, and to his architect of destroying nothing and sparing everything. Mr. Leach eventually sold it to the present owner, Mr. Edward Barry, who has continued the work so well begun, introducing no jarring note, but making it the beautiful abode we depict. A wing has been added on the north side in absolute harmony of style, and now Ockwells is one of the most delightful of all the earlier houses of England.

The Great Hall is still the most interesting feature of the old structure, and perhaps nothing in it is so interesting as its wonderful old armorial glass, some of which we illustrate. The Royal associations of the builder are exemplified, for



THE BUTTERY HATCH.

THE SOUTH PASSAGE.

THE DINING-ROOM.

here are the arms of Henry VI. and his Queen, Margaret of Anjou, with the coat of Norreys many times repeated, and their old motto, "Feythfully serve," as our picture of the Hall window shows. The Hall has its splendid oaken roof, many-beamed, with moulded ribs rising from the fine panelling of the lower walls and the floor. The fireplace, with its flattened arch, the splendid bay window, with its arched lights in two ranges, the long window on the same side, the ancient armour, and all the features carry back the mind to Plantagenet times. As may be seen, the furniture is quite in harmony with the style of the house. At the lower end of the Hall—the end opposite to the place of the high table — is the characteristic screen, with its openings to the lobby and buttery hatch. Through this way came the serving-men with the baked meats for the knight's table.

We shall leave our pictures as sufficient description of the house in detail, being content to draw attention to the exceeding quaintness of the corridors and the unspoiled charm of the place. The staircase is singularly picturesque; the Dining Room grand in its simplicity of rich-hued oak and its raftered ceiling; the Drawing Room revealing a slightly later taste of Elizabethan or Jacobean times, and its walls covered with splendid Spanish leather; and the Billiard Room with a mantel-piece completely charming in its appropriateness of style. Enough has been said to make it clear that Ockwells Manor House is among the most remarkable of all old English dwelling-places. Very few of them have been so little changed, and not many have been so judiciously dealt with in restoration. So true is this that, if Sir John Norreys, the builder, could visit the scene of his earthly sojourn, he would find little changed in his ancient and beautiful abode.

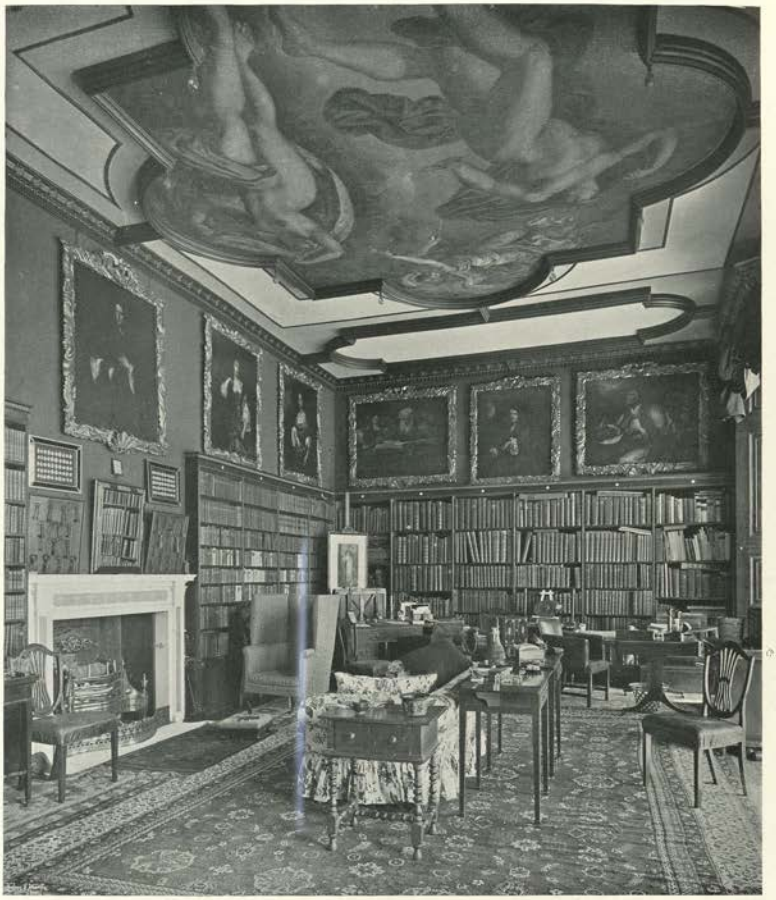
THE BILLIARD-ROOM CHIMNEY-PIECE.

KINGSTON LACY,

DORSET.

MANY and varied in the realms of architecture, of the art of the painter and sculptor, and of the work of the decorator's hand, are the things that attract us in this famous Dorsetshire house, which lies within some two miles of old Wimborne Minster on the Blandford road. The place owes its name in the first place to some king of early times, and in the next to its having been possessed by the great house of Lacy, Earls of Lincoln. It then had the good fortune to come into possession of the old family of Bankes, and Sir Ralph Bankes began the house shortly after the Restoration. Sir John Bankes, Chief Justice of the Common Pleas, who had preceded him, was a remarkable man in his time, of high professional reputation, and of wealth rapidly growing. Before being raised to the Bench, the future Chief Justice represented the Crown in the famous case of John Hampden. He adhered steadily to the King's cause, but, for a time, earned the Royal displeasure by caution and moderation, and was regarded favourably by the Parliament, which requested that he should be continued in his office. He had purchased the estate of Corfe Castle from the widow of Sir Edward Coke, and his wife, Lady Mary, will ever be famous for the heroic stand she made there during a period of nearly three years, in which there were really two sieges. The assailants were compelled to draw off at the end of the first of them, but finally the

THE SALOON.



THE LIBRARY.

place was reduced by the treachery of one of the garrison, and Lady Bankes was allowed to depart with the full honours of war. Several pictures which belonged to her husband, and which had adorned the castle, are now at Kingston Lacy, where the keys of the stronghold and other memorials of the defence are preserved. There, also, in a fine gallery below the great marble staircase, stands her statue in bronze, holding the sword and the key, while in a beautiful niche is a seated bronze figure of the king in whose cause she waged war so stoutly, with a bas-relief below of the castle she defended so well. The family has given birth to several other distinguished sons. Mr. Henry Bankes of Kingston Lacy, great-great-grandson of the Chief Justice, sat for forty-six years for the close Borough of Corfe Castle, and afterwards for his county, and was a general supporter of Pitt and a prominent member of the House of Commons. His elder son, Mr. William John Bankes, was the well-known traveller in the East; and another son, Mr. George Bankes, who died in 1856, was the last lawyer to hold the office

of Cursitor Baron of the Exchequer, and for a great many years represented Corfe Castle and Wareham in Parliament.

Having said so much about the family of the possessors, we may turn to the house itself, built, as we have said, by Sir Ralph Bankes. In the pediment of the north front appears the date 1663, which makes it impossible for the work to have been carried on under Inigo Jones, as some have suggested, for that architect died in 1652, but his kinsman Webb may well have been engaged upon it. It has since undergone many changes, its old red brick having been faced with stone, and much constructive work has been done over the main cornice. Sir Charles Barry was the architect, and many features of the Italian style were added about the year 1854. The mansion is a building of stately character, with much dignity in its features, and having fine balustraded terraces and gardens for its foreground.

Within, the house which Sir Ralph

THE SPANISH ROOM.

Bankes built, and which his successors have adorned, is dignified also, and invested with some character of magnificence, while, as a treasure-house of art, it is well known to all connoisseurs. A great love for the manifestations of Italian art has given peculiar distinction to the place, and the richness of the materials employed internally adds greatly to the subdued charm of the structure. The beautiful gallery, which has been referred to, with its bronze statues, brings the visitor to the magnificent marble stairway, 30ft. in width, which was added by Mr. William John Bankes about the year 1834, at the suggestion of Sir Charles Barry The staircase is of white Carrara marble, but variegated marbles have been used for the balustrades, with bronzes, statues, and candelabra, and the whole character is that of stately splendour. The doors are framed in marble, and the friezes, carvings, and moulded plaster-work are admirable in craftsmanship.

The rooms of the house are lofty and well proportioned, and not one of them is without objects of supreme interest. Successive owners have added to the great collections of pictures, many of which are by the most famous masters. Some of them, as we have said, once adorned the walls of Corfe Castle, and certain of these seem to have been presented to the family by Charles I. There are beautiful vases, inlaid cabinets, miniatures, enamels, and many other forms of art adornment, but the pictures exceed all else in interest. The late Mr. W. J. Bankes was a great collector, particularly of Italian and Spanish pictures, but many of the best examples have been in the possession of the family ever since they were painted. Some of them have magnificently carved frames, and there are certainly few collections that can rival that at Kingston Lacy in their varied attraction.

The rich and beautiful apartment known as the Spanish Room is one of the most notable in the house, being a perfectly harmonious composition of rare and admirable forms. Its walls are covered with Cordova leather-work, and it has a ceiling which came from the Contarini Palace at Venice, designed by Sansovino, and having a central compartment representing the apotheosis of a saint by Paul Veronese, and compartments containing cupids by Pordenone. The enriched framing of this ceiling, and the delightful fancy shown in the supporting cornice and the frieze below, will be observed in the picture, as also the beautiful bronzes and rare embellishments of the apartment. It is not our purpose to catalogue the pictures, but a very fine whole-length of Philip IV., by Velasquez, and a head of Cardinal Borgia, by the same artist, may be referred to, as also Murillo's famous "Beggar Boys," a remarkable "Saint Augustine Receiving Inspiration from Heaven," and a beautiful "Santa Rosa and the Infant Saviour." This Spanish collection includes paintings by Zurbaran, Ribalta, Morales, Espinosa, and others. Extraordinarily interesting are the pictures in the Saloon, which include two whole-lengths by Rubens, one of them of the Marchesa Spinola, as bride of the Doge Doria, and the other of Maria Grimaldi, brought from the Grimaldi Palace at Genoa. There are magnificent Van Dycks of Charles I., Queen Henrietta Maria, the Prince of Wales, afterwards Charles II., the Duke of York, afterwards James II., and the Princess Mary. These are the pictures from Corfe Castle. Another extremely beautiful work is a Raphael in the artist's late manner, which bears the mark of Charles II., and was brought from the Escurial. It has a magnificent carved frame, with the arms of all its former possessors. Here also Titian, Salvator Rosa, and Sir Peter Lely are represented.

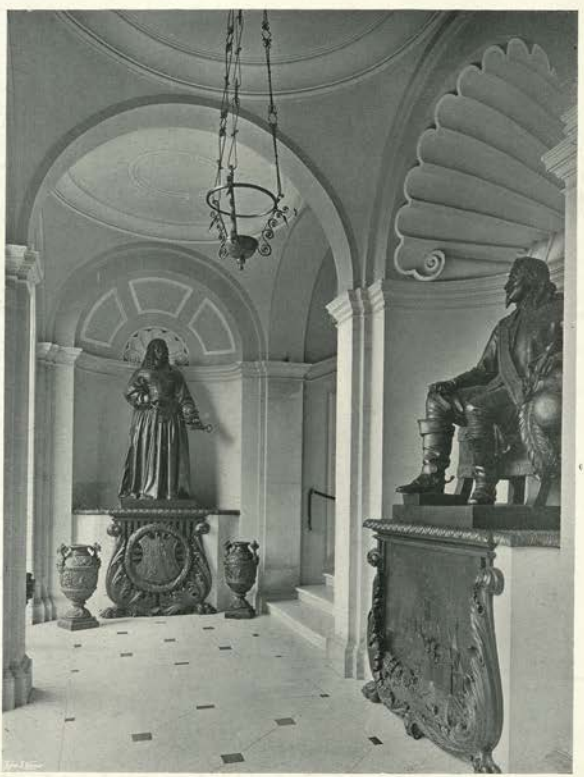
The beautiful Library has its walls clothed with valuable books, and above them several notable pictures, including St. Gregory, St. Jerome, St. Augustine, and St. Ambrose. But perhaps the most remarkable feature is the great ceiling composition by Guido, which represents Dawn sending forth Day and Night, truly a colossal picture of great nobility and beautiful colouring, although it seems, in its way, overpowering. The Dining Room is distinguished by the possession of a magnificent "Judgment of Solomon," by Giorgione, and of works of Carracci and Tintoretto. The Drawing Room, which has a charming interior, has priceless treasures upon its walls. Here are examples of Van Dyck, Cornelius Janssen, Van der Velde, Greuze, Reynolds, Romney, and Lawrence. A gem of the collection is Romney's full-length portrait of Mrs. Bankes, the wife of Henry Bankes, the politician, being one of that artist's most successful pictures. Reynolds is represented by a portrait of the same lady's mother. We have said enough to show how truly splendid is the great collection at Kingston Lacy, and there are examples of many other artists of various schools.

Sir Joshua Reynolds visited the house with Dr. Johnson, and made curious notes upon the paintings he saw there, saying: "I never had fully appreciated Sir Peter Lely till I had seen these portraits." The portraits he referred to were those of three lovely daughters of the house of Bankes. A curious record exists of the visit of Dr. Johnson to the house. He appears to have been rather bored with the pictures, strange as that may seem, when we remember that Reynolds was his companion, and he retired to a corner of the room, where his curious gestures attracted the attention of his host. He appears to have extended himself in a chair so as to occupy a good deal of the floor space, whereupon Mr. Bankes courteously assured him that, though the house was not new, the flooring was perfectly safe, upon which the Doctor started from his reverie "like a

THE GALLERY

person wakened out of his sleep, but spake not a word."

We shall leave our pictures to tell further the story of the beauties of the interior of Kingston Lacy. The glory of the stairway will be divined from the picture of the Gallery, with its splendid balustrade, its Grecian candelabra, its statuary, and its great picture by Schneiders. The rich adornments of the Spanish Room, its panelled and elaborate ceiling, its cornice, frieze, and leather-work, and its wonderful pictures, are well represented. The stately dignity of the Saloon, the enrichment of its doorways, its shell-arched niches, its lustre and bronzes, and, more than all, its glorious works of celebrated artists the tasteful character of the Drawing Room, with its glorious Romney, and the ordered dignity of the Library, will all suggest to readers the grandeur, splendour, and numberless beauties of this stately Dorsetshire mansion.

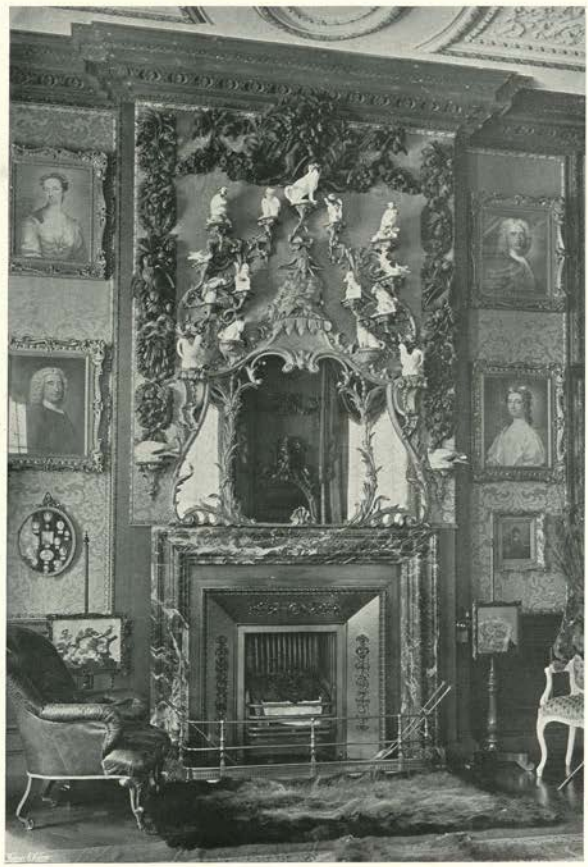


THE MARBLE STAIRWAY.

MELBURY HOUSE, DORSET.

MELBURY HOUSE, Lord Ilchester's splendid country place, is pre-eminent among the mansions of Dorsetshire, and few houses in England are more nobly seated or command a fairer prospect. Representing various successive styles of architecture, it is girt about with a quaint yet harmonious dignity, and impresses the spectator as representing the taste of many successive members of the family of its noble owner. Well worthy of the house, too, is the prospect which its windows command, and it would be a difficult task to discover a great estate in which the beauties of Nature and of man's handiwork are more harmoniously united.

Much might be said of the glories of its landscape prospects and the beauties of its park, its woods, its gardens, and its grounds, but our purpose is with the house itself. Melbury was built, according to Leland, by Sir Giles Strangways, who died in 1547, "with a lofty and fresche tower," but some part of the mansion may be assigned to an earlier date, though not before the fifteenth century, which is also the period when the village church was built. The whole house seems to have been largely reconstructed at the beginning of the eighteenth century, embodying much of its predecessor, which both Leland and Croker



THE CHIMNEY-PIECE IN THE SQUARE DRAWING-ROOM.

speak of as the "largest and completest" in the county. Stephen Fox, projector of, and generous benefactor to, Chelsea Hospital, created Lord Ilchester and Stavordale and Baron of Redlynch in 1747, and Earl of Ilchester in 1756, was the first of his family to be ennobled, and

classic portico, a stone bridge of ten arches leading to the main entrance. The house is full of beautiful, rare, and curious objects; and the dignity and charm of its rooms are sufficient reason for the love that Lord and Lady Ilchester have always retained for this beautiful Dorset

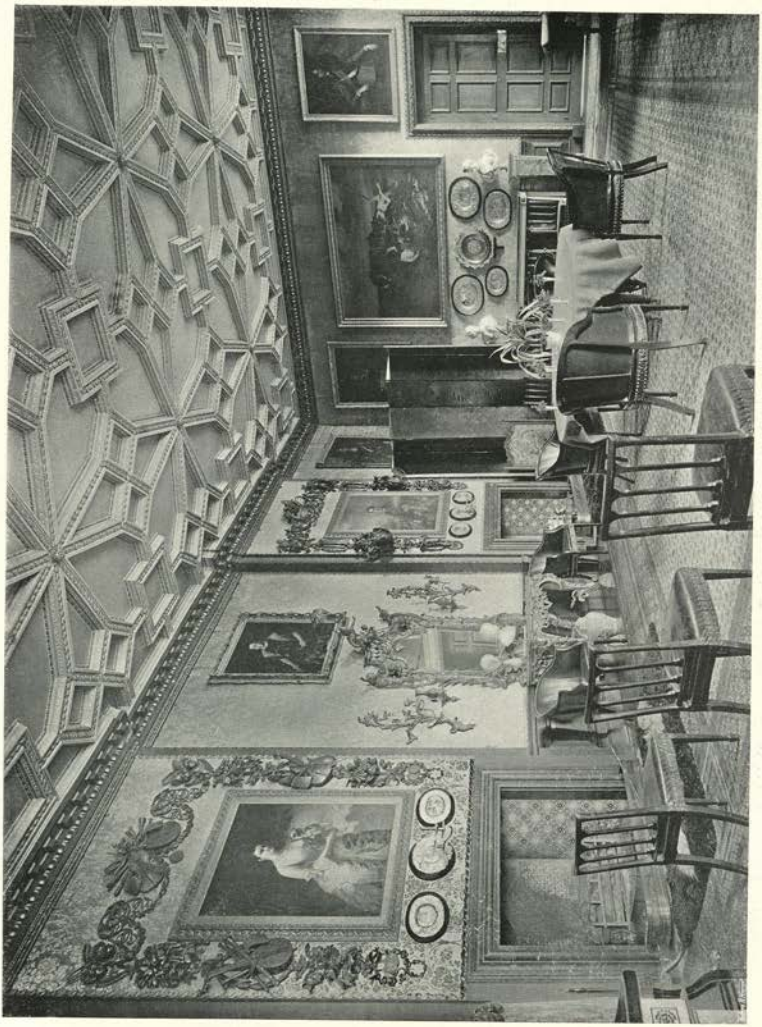
THE BILLIARD-ROOM AND CORRIDOR.

he added the name of Strangways to his own upon his marriage.

The plan of Melbury forms three limbs of a cross, with the tower, which is hexagonal in shape, rising in the midst. The east front is of the period of Queen Anne, and has a fine

seat, although they have others in the county in Abbotsbury Castle and Chantmarle.

In some ways the most conclusive test of a great house is the drawing-rooms, and if this is applied, Melbury certainly comes out triumphant. In not a few of the rooms in the mansion are



THE DINING-ROOM.

to be found singularly fine examples of the art of Grinling Gibbons, the great English wood-carver. In what is called the Square Drawing Room is a wonderful chimney-piece, in which, within festoons of fine old carving of fruit and flowers, is a mirror of the later Chippendale

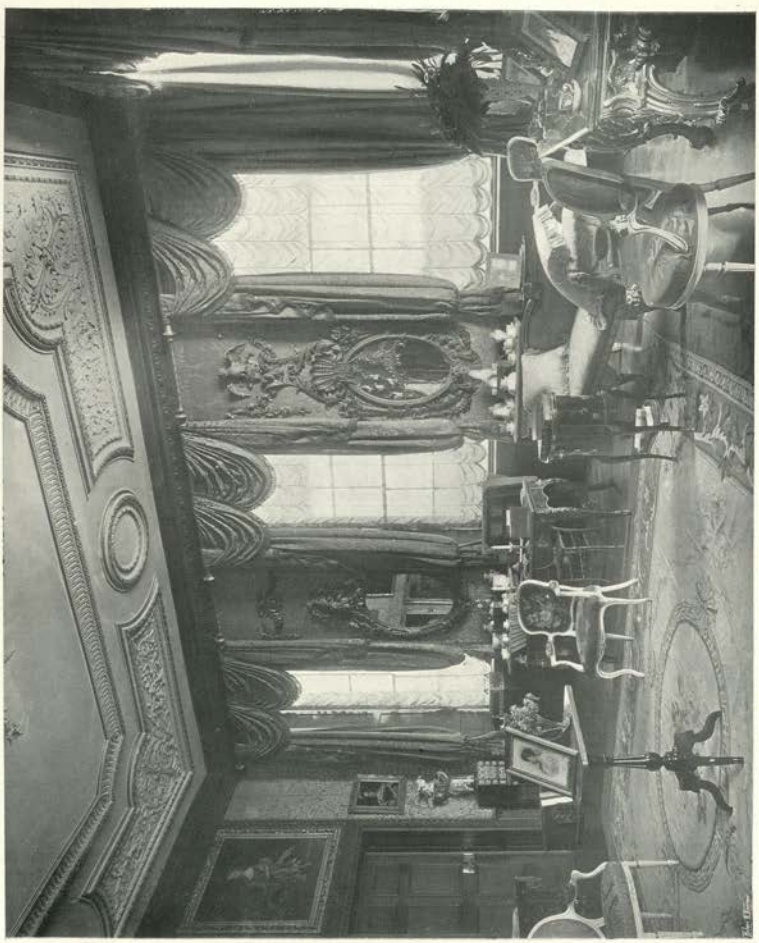
ground for the pictures and old carved mirrors, which give to the apartment considerable distinction.

The Drawing Room proper has a singular charm of its own. Hangings of pale green silk contribute to make it light and bright, an effect

THE LIBRARY.

style, with a number of small brackets, which support quaint figures of birds and animals; and beneath these brackets are flowing foliated lines of the most exquisite grace. The walls of the room are covered with old silk of a delicate pale green colour, which forms an ideal back-

enhanced by the ceiling, with its tasteful and deeply-recessed mouldings. On the walls hang comparatively few, but admirably chosen, pictures, several of them being landscapes, with a few figure subjects. Anything approaching to over-crowding has been avoided, and the general effect



THE SQUARE DRAWING-ROOM.

of the room is one of dignified beauty attained by the exercise of refined taste.

The "Redlynch Room" is especially attractive,

THE MARBLE CHIMNEY-PIECE IN THE "REDLYNCH ROOM."

with an admirable mantel-piece, which serves as the frame for a good old family portrait. It is extremely simple in design, and bears mark of the skill of the craftsman. The restraint, almost the severity, of the classical style and of the cold white marble gains distinction by the introduction of an eagle and scrollwork in old gold. The eagle stretches his wings triumphantly above the entablature, and from his claws depends the graceful scrollwork which twines round the two beautifully-proportioned Corinthian

THE BOUDOIR—DATE ABOUT 1590.

columns, which flank the portrait in the centre. Scarcely less beautiful is another chimney-piece in a Dressing Room of the Redlynch suite, which is also of white marble, but it is of a less stately and more homelike character. It enframes a large picture of doves in a landscape, and the decoration is perhaps somewhat more conventional, and has a richer and less severely classical effect.

The Dining Room, like all the rooms at Melbury, has a character of its own. Here, again, we find exquisite carving of the Grinling Gibbons school over the two fireplaces, enshrining two family portraits. In these carvings the master hand has introduced in the one case trophies of musical instruments, and in the other of dead game and fish. The walls are hung with very old cream-coloured silk, and the ceiling is richly recessed in geometrical patterns. The pictures on the walls are for the most part family portraits.

Perhaps the most remarkable room in Melbury is the Boudoir. It might seem impossible for a room of any size to get lost even in a great house, yet it is the fact that the Boudoir was completely hidden away, and not discovered until quite recent times. It is assigned by antiquaries to about the year 1590. The chimney-piece and the ceiling are richly decorated in the style of the English Renaissance The ceiling, recessed in geometrical patterns, bears many floreated bosses and heraldic animals, while running all round the walls, which are hung with cream-tinted silk, is a floreated band carrying numerous coats of arms associated with the family and its intermarriages. Altogether, the decoration gives an effect of peculiar richness, which is enhanced by the admirable pictures on the walls. In the Billiard Room is a fine bay window with some ancient heraldic glass, which has survived the vicissitudes of centuries, and here are old tapestry and fine furniture much to be admired.

The Library is the only room in the house of modern date, it having been added from the designs of Mr. Salvin, and it is the last room in Lord Ilchester's beautiful abode to be spoken of here. It has a fine open-timbered roof, with dependent bosses and stone brackets bearing coats of arms. Here, as in many another room at Melbury, may be seen swans of the loveliest plumage, stuffed and mounted as screens. These come from Abbotsbury Castle, where is, probably, the largest swannery in the kingdom. The pictures on the walls are few, and consist of family portraits by great masters. There are several good Canalettos and a Rembrandt. In some ways more interesting even than these is an admirably spirited portrait of Molly Lepel, the first Lady Hervey, standing in the quaint and characteristic dress of the period, with a little dog by her side—an excellent example of the work of Hogarth.

A MARBLE CHIMNEY-PIECE.

WEST DEAN PARK, SUSSEX.

AMONG the beautiful houses of Western Sussex, in a district that includes Arundel, Goodwood, and Petworth, West Dean Park, the home of Mr. and Mrs. "Willie" James, is certainly one of the most desirable. There was an old house on the site built by the Lewknors in the reign of James I., but the estate passed into the hands of the family of Peachey towards the end of the eighteenth century, and the mansion was entirely rebuilt by Lord Selsey as a very beautiful and imposing edifice in 1804. It is constructed entirely of snapped flint, and presents a striking appearance, with a frontage of nearly 300ft. At one time, owing to the manor having a close connection with the Dean and Chapter of Chichester, the old place had been known as Canon House. The estate passed, through the marriage of Lord Selsey's daughter, into the possession of the Vernon Harcourt family, and from them it was purchased some thirty-two years ago by Mr. Frederick Bower, a very wealthy China merchant, who took the place exactly as it stood, and passed it on in the same condition to Mr. William James, who, while not interfering with any of the special characteristics of the house, greatly altered and improved it within and without. It is adorned with many notable pictures, with much splendid tapestry, and with the richest of carpets and hangings, and is a veritable storehouse of art. The structural features of the interior are admirable, and the fine panelling and admirable carving, both of wood and stone, will be seen in some of the pictures.

Although West Dean Park is situated only about a mile from the pretty little station of Singleton, the house, which is on the borders of the actual village of West Dean, is set in the midst of a very beautiful park and gardens, giving a delightful impression of solitude and peace. As is so often the case with Sussex manor houses, the most characteristic and notable apartment is the Hall, which has a panelled oak ceiling and a minstrels' gallery. Mr. James, who before his marriage was one of the most successful hunters of big game in the world, has placed his sporting trophies in the first hall. A quaint object, and one which immediately strikes the attention of every visitor, is a huge Polar bear, standing on his hind legs ; while in an inner hall, which is a recent acquisition obtained by throwing several small rooms into one, there is not only some very fine oak panelling, but some good armour and especially charming furniture, notably a genuine Sedan chair, and a very lovely Chippendale table. The workmanship is of notable character, and the whole effect both rich and harmonious.

A gallery runs the whole length of the house, which, in addition to some priceless pictures, is also hung with the famous tapestry which changed hands at the great Hamilton sale, but which looks as if it had really been made for the beautiful apartment where it is now displayed. It is evident that Mr. and Mrs. James are both very fond of this most lovely and peculiar type of art, for in the Entrance Hall is a splendid piece of tapestry, of which the subject—Atalanta—makes it of exceptional interest and value, though some may think that instead of the fleet-footed beauty, Artemis, the huntress, is depicted.

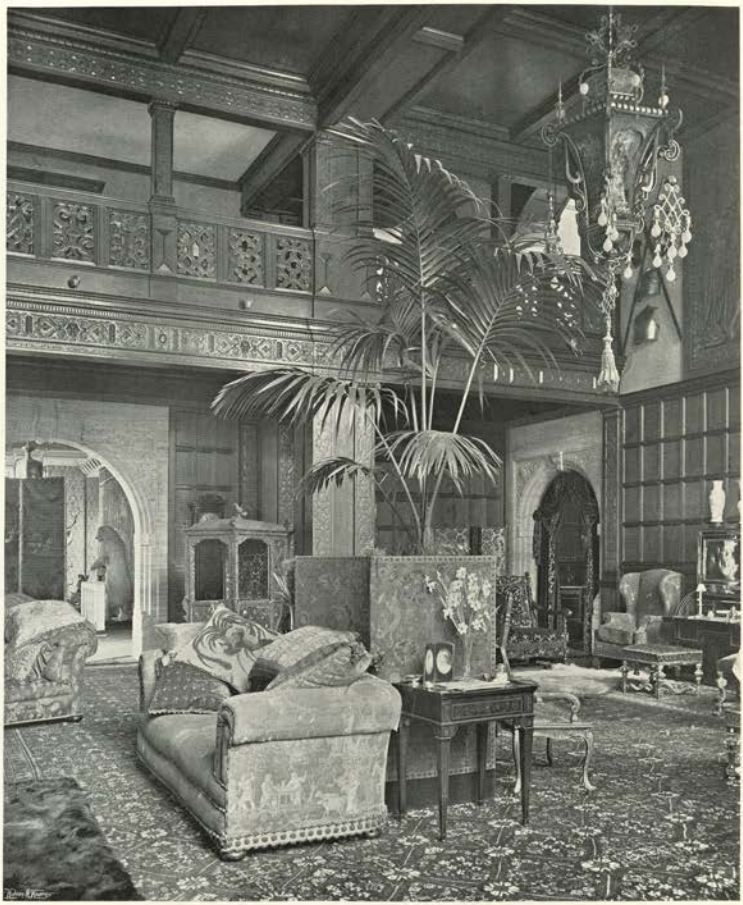
Both the great and small suites of reception-rooms, which make West Dean recall a foreign palace rather than an English country house, open from the corridor, the first of these apartments being the Dining Room, which contains, in addition to some very fine Italian sixteenth century portraits, some splendid examples of British art. Among these are several portraits by Sir Peter Lely, and a notable Charles I. by Mytens.

The Morning Room, the Library, and the Drawing Room all open out from one another, and form a charming suite of state rooms ; here may be seen the perfection of eighteenth century and modern taste commingled. Within sight of the portraits of bygone beauties is a delightful painting by Mr. Edward Hughes of Mrs. James. The Library deserves special mention, for, in addition to all the ordinary classics, there is at West Dean a very fine collection of eighteenth century French works, and the English dramatists are especially well represented. This is as it should be, in view of the fact that Mrs. James is one of the best amateur actresses of the day.

The Drawing Room faces due south and west, and is, after the Hall, the most notable apartment in the house. Here Mr. James has gathered together some very exquisite Louis XV. furniture, including some rare and valuable specimens acquired when the late Lord Clifton's

THE HALL.

THE "ATALANTA" TAPESTRY IN THE ENTRANCE HALL.



THE HALL AND GALLERY.

and Mr. Cavendish Bentinck's collections were being broken up and disposed of to other art-lovers.

The apartment which used to be known as the Billiard Room in Mr. Bower's time, has been converted by Mr. James into a luxurious Smoking Room, divided by an oak arcade from the large new Billiard Room, which is lighted from the roof.

West Dean Park is one of the English country seats entirely lighted by electricity. This, of course, very much diminishes the danger of fire, and in the matter of electric light fittings, as in everything else, admirable taste is clearly shown. It is no easy matter to adapt so modern an illuminant to a mansion which, though only a hundred years old, is filled with treasures, dating in some cases from the sixteenth century. The difficulty has, however, been successfully surmounted, and the great rooms look as well by night as they do by day, though, of course, only in gleaming sunlight are the beauties of the garden and the park seen to best advantage.

Very lovely is the arboretum, filled with rare and wonderful trees and plants. With a

wisdom not often shown by owners of great country places, the conservatories are placed some distance from the house, but it is, of course, thanks to the splendid glasshouses that Mrs. James is able to have her lovely country home filled, summer and winter, with exquisite flowering shrubs and plants, a speciality being giant carnations and Bermuda lilies. Although the park is not of very great extent, it boasts, within its boundaries, miniature downs, woods, and coppices, and this makes the estate a peculiarly valuable one from a sporting point of view.

THE OAK STAIRWAY.

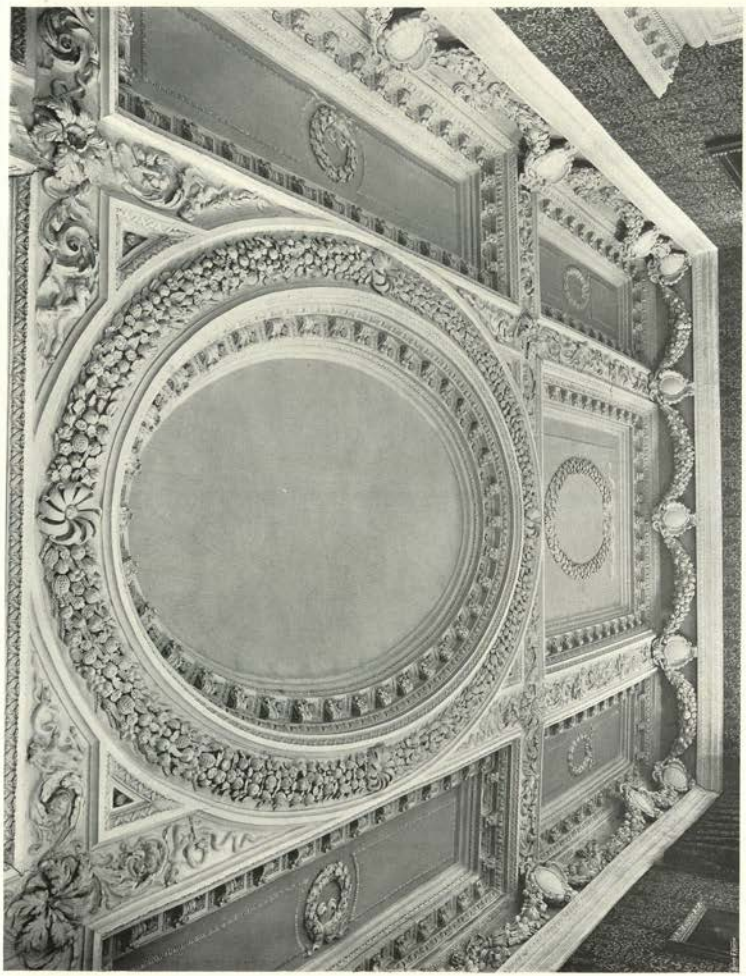
COLESHILL HOUSE, BERKSHIRE.

THIS beautiful, and in many ways remarkable, house, which is located in a parish in Berkshire, stands elevated upon the brow of a hill in its fine park of some 300 acres, and commands a romantic prospect of the richly-wooded country towards Highworth and the plain to the north-west. It has the great distinction of being a work of the ripest talent of Inigo Jones, erected in 1650, but two years before the death of that eminent architect. Hereabout had been seated from mediæval times the wealthy family of Pleydell (though Coleshill came to them later) whose ultimate heiress, Harriot, daughter of Sir Mark Stuart Pleydell, Bart., married in January, 1748, as his first wife, William Bouverie, Viscount Folkestone and Baron Longford, who was created Baron Pleydell-Bouverie of Coleshill and Earl of the County of Radnor in 1765. Sir Mark Pleydell lived until 1768, and it was not until that date that the estate came to the family of its present owner in the person of his grandson, Jacob Pleydell-Bouverie, Earl of Radnor. There are memorials of the Pleydells in the interesting old church of Coleshill, where Thomas Pleydell founded a chantry in 1499, which was rebuilt as the south chapel by Sir Mark Pleydell in 1738.

THE GALLERY OF THE HALL.

Coleshill House, however, had been a possession of the Pratts, and had come to the Pleydells through a marriage, in 1666, with Mary, sole daughter of Sir George Pratt, this lady being subsequently heiress of her brother, Sir Henry Pratt. It appears to have been Margaret, wife of Sir George Pratt (which Margaret continued in possession until 1698), who caused Coleshill House to be built from the designs of Inigo Jones. In 1648, after compounding for his part in the Civil War, the great artist went to work again, and, says old Aubrey, the south

THE SALOON.

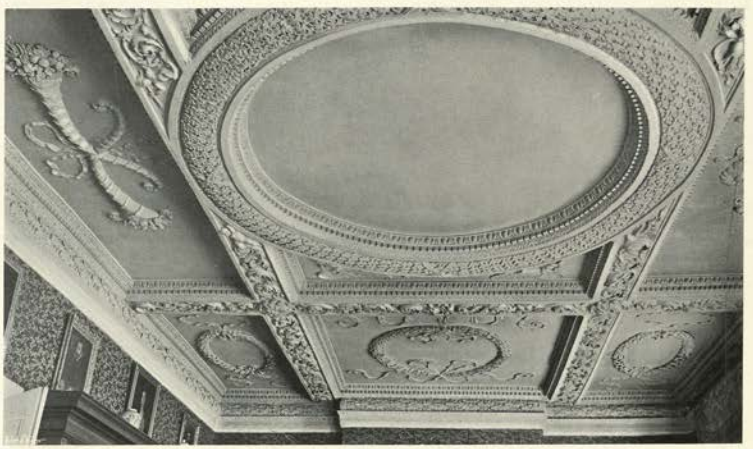


THE CEILING OF THE SALOON.

side of Wilton was built by the "advice of Inigo Jones, but, being then very old, he could not be there in person, but left it to Mr. Webb." Thus, perhaps, Coleshill also, which must have been begun at about the same time, was erected under the superintendence of Jones's kinsman and assistant, Webb. However this may have been, it is universally admitted to be a pure example of the work of the famous architect, and it has continued almost unchanged since his time, though some of the internal work may be later. In elevation the house is simple, dignified, and imposing, its plan a perfect quadrangle, and it comprises a basement and two storeys. The doorway is in the centre, surmounted by a pediment, and is reached by a handsome flight of steps. The windows have bold casings, and there is a cornice at the foot of a high sloping roof, which has dormer windows, alternately finished with elliptical and pointed pediments, and rises to a handsome balustrade. The chimneys are bold and striking, and add character to the symmetrical and highly satisfactory building.

The interior of the house is not less admirable in style, and is distinguished by equal simplicity and richness—simplicity in its bold forms, and richness in its elaboration of modelled work in plaster and other methods of internal adornment. The entrance is characteristic of the style, and with the grand staircase is particularly splendid in its subdued manner. There are niches in the walls, and the doors have fine casings and pediments. The double staircase leading to the Gallery is richly worked, with balusters of unusual form, and a handrail, while wreaths of fruit and flowers are on the exterior face. In the walls are lunettes, deeply sunk, each to receive the bust of a Cæsar enwreathed. Above, as below, the doorways are exceedingly handsome, and there is a grand enriched ceiling. The pictures will show that the house is remarkable for nothing so much as for its magnificent ceiling adornments, upon which the finest skill of the carver and modeller in plaster has been employed.

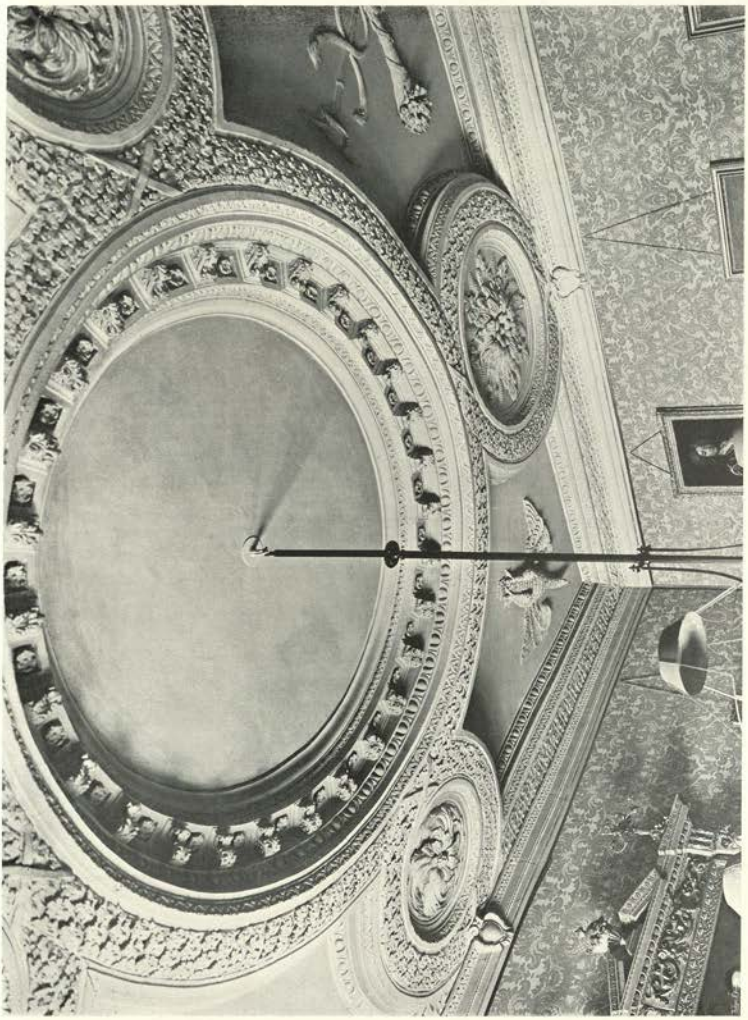
There is diversity in character, it is true. One room, the Study, might seem of earlier date. It has, at least, the elements of a slightly earlier style in its lovely mantel-piece with the coupled Ionic columns on either side, and the armorial form of the decorations in the panels above. And yet the details are all in the classic style, which assumed so light a grace in the hands of Inigo Jones and those who followed him skilfully. The spirit and charm of the free forms in the architrave and cornice are inimitable, and the panelling of the room is extremely good.



THE CEILING OF THE DRAWING-ROOM.

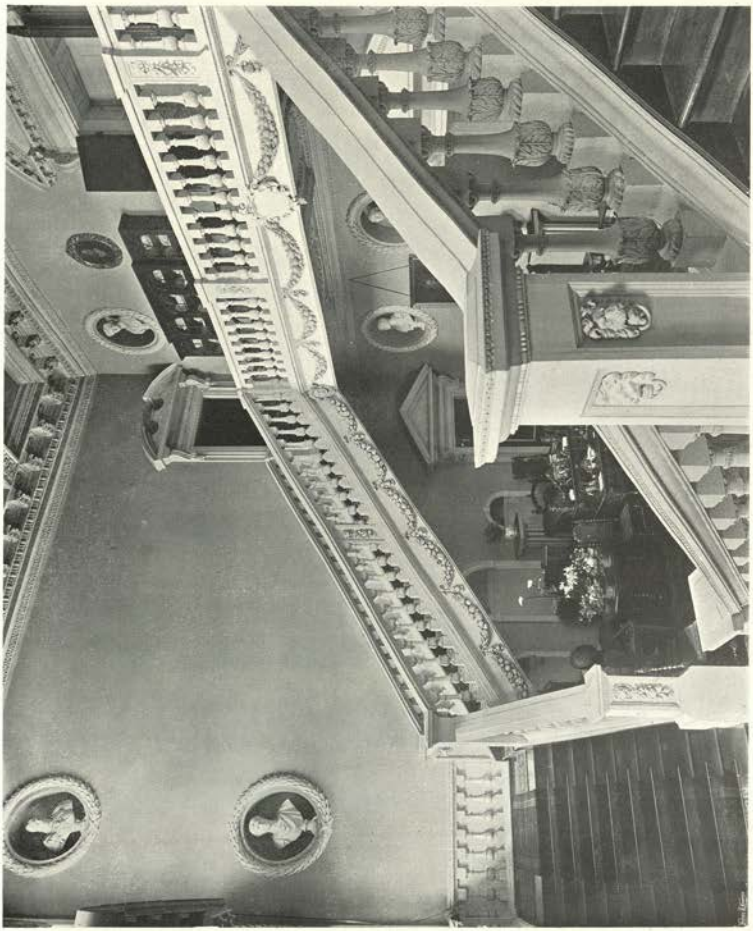
In the Saloon we have another mood of architecture altogether. Here the mantel has no reminiscence of the older forms, and is entirely classic both in form and details. The ceiling is truly magnificent in its enriched and elaborate kind. A wonderful oval occupies the centre, deeply sunk, its level surface supported, as it were, by brackets, below which is a superb design of fruit and leaves. The skill of the craftsmanship leaves us amazed, and it is found not less in the rectangular panels which fill the surrounding space, each with its wreath, and in the admirable cornice with its shield devices and its trails of fruits and flowers.

The room which is now devoted to billiards



THE CEILING OF THE BILLIARD-ROOM.

THE STUDY.

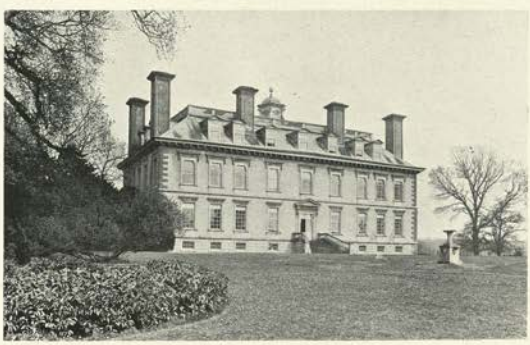


THE GREAT STAIRWAY.

is not less remarkable in its elaboration. Here the central device is a circle most richly worked in the same style, but with flowers and leaves, and there are other smaller circles, seen in one of the pictures. Special attention has been directed to the ceilings at Coleshill in the illustrations because of their uncommon character and very high merit. A great deal of excellent work in plaster has been depicted in these pages, but nowhere have we seen such an abundance of fine craftsmanship as at Coleshill. The art had been little known in the Middle Ages, and had rarely been practised, but there was new scope in the scroll patterns and panel enrichments of the Renaissance. Many workmen came into England from Italy skilled in such work, and from them the skill passed to our native modellers. We are not quite informed as to the actual date of these enrichments at Coleshill, but they may be a little later than the time of Inigo Jones, who died in 1652. For full a century later plaster-work was much employed in English houses with increasing skill, but it never rose higher than in its manifestation at Coleshill.

Not much remains to be said concerning this remarkable house, save that it is plenished with much fine furniture, and that upon its walls hang many interesting portraits. Its grounds are beautiful and attractive and have interests of their own, for they are gloriously wooded, and were laid out perhaps a century since in the old landscape gardening style.

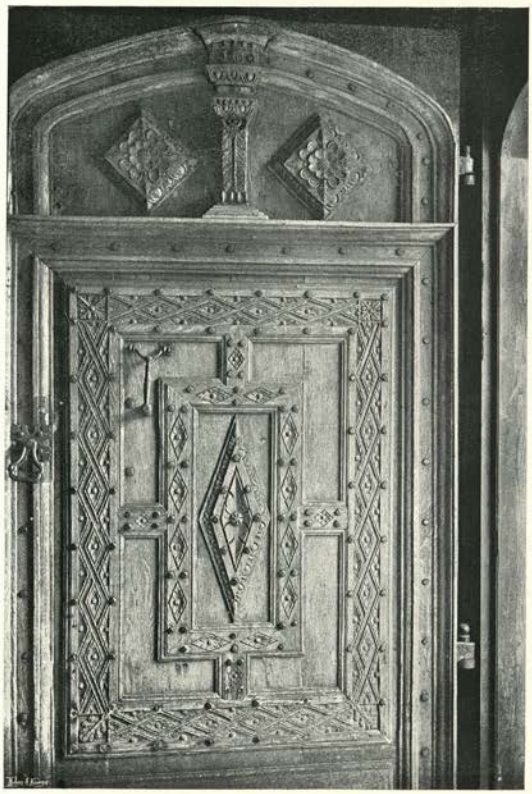
It is an interesting and attractive rural district, this borderland of Berkshire and Wiltshire. The village of Coleshill deserves notice. It is described as a model village, and has no inn to gratify the thirsty traveller. Most of the cottages were built of stone on a uniform plan by the second Earl of Radnor. The church, which has been alluded to, has Early English, Decorated, and Perpendicular features, and there are monuments of Sir Henry Pratt of Coleshill House, 1647, and of the Countess of Radnor, 1751, the latter by Rysbrach. Built by the Pratts and prized by the Pleydells, Coleshill House, in the hands of the Earls of Radnor, has been carefully preserved, and the Hon. Duncombe Pleydell-Bouverie has therefore a residence that deserves to be specially noted as an excellent example of a very interesting period of English architecture.



COLESHILL HOUSE.

WAKEHURST PLACE, SUSSEX.

TO those lovers of the beautiful who admire harmony of detail and perfect ornateness in a home, both outside and in, Wakehurst Place appeals irresistibly from the moment of passing the old grey stone cottage, with its roof also of stone, which serves as a substitute, grateful to the eye, for the usual modern "lodge." It is this very colouring of soft greyness, touched in by Time itself, that lends such a charm to this Sussex stone-built manor house, set in a surrounding of lovely woods, with rhododendrons growing freely amidst natural rocks, and the deeper foliage of evergreen oaks that date back to the earliest days of Wakehurst.



THE CARVED OAK DOORWAY.

From very early chronicles one learns that in 1412 John Wakehurst, of ancient lineage, had "lands and tenements with appurtenances at Wakehurst," in the parish and lordship of Ardingly, upon the forest ridge of the Weald, six miles north-east of Hayward's Heath and thirty-six miles south of London. It was not, however, until 1590 that Sir Edward Culpeper, then owner of Wakehurst, built the house, choosing for its site the highest part of the land, and constructing one of the most stately and ornamental mansions of the Elizabethan period, with the distinction of being one of the few of that type that are to be found on a hill. His initials, E. C., are carved in the stone of the entrance. A century later Sir William Culpeper, fourth and last baronet, sold the manor and its acres, numbering 1,500, to Dennis Liddell, Comptroller of the Treasurer's Accounts of the Navy under William III., and later it passed through several hands to Mr. J. Peyton, who in his turn sold it to the Dowager Marchioness of Downshire, from whom it was bought by the present owner, Sir William Boord, Bart. Wakehurst has been thoroughly restored by Sir

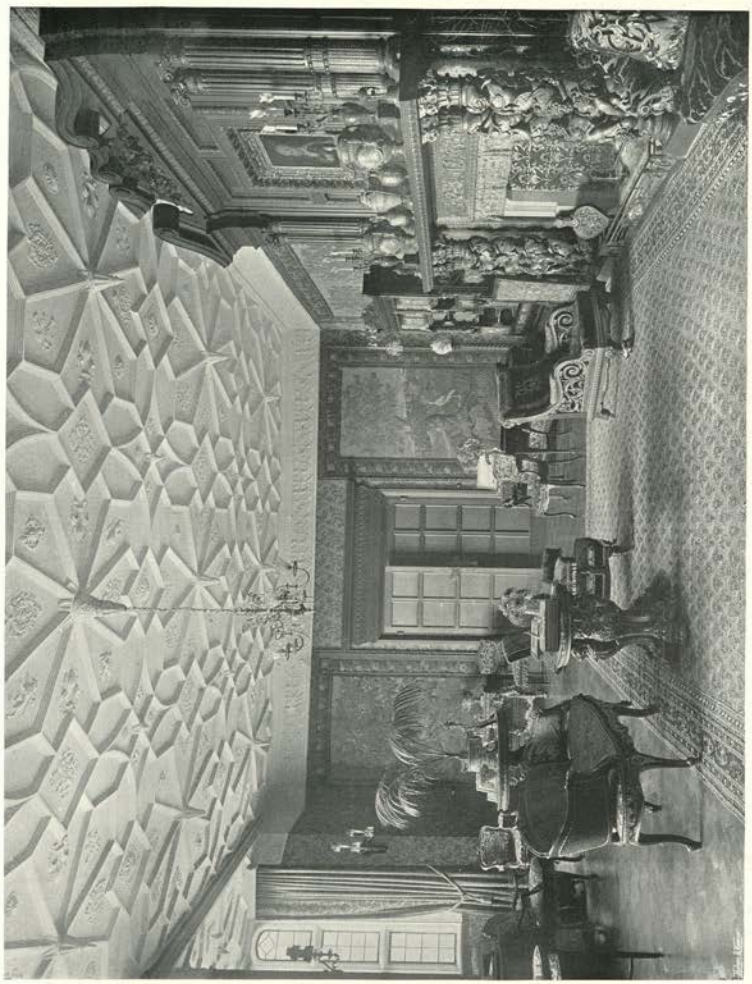
William Boord, under the direction of Mr. Aston Webb, R.A.

On approaching the house from the pleasaunce, or old English garden, one is struck by the exceeding beauty of its gables, many of them adorned with pinnacles, surmounted by stone balls with copper spikes projecting, so that they look like bursting grenades.

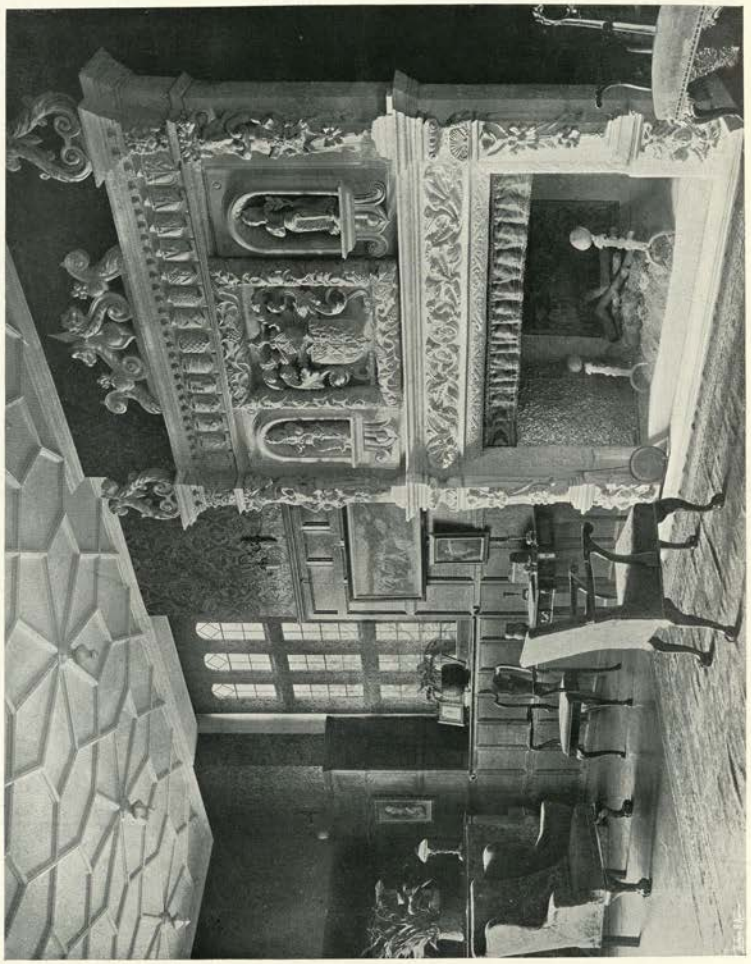
The old Hall, which led from the entrance, now forms a uniquely charming Drawing Room, with its beautiful original ceiling preserved in all its pristine glory. The frieze surrounding the ceiling has the Culpeper badge—a quaint mer-

THE HALL AND STAIRCASE.

maiden—as part of its pattern. The walls are panelled with antique tapestry in perfect condition; the lovely furniture is old Italian, and the overmantel was designed to accord with the old carved wood supports to the mantel-piece. In



THE DRAWING-ROOM.



THE LIBRARY.

this room, as in the Library and Boudoir, are innumerable curiosities, many of them rare, and all interesting, some being heirlooms, others collected by Sir William and Lady Boord, whose taste for such things is as true as is the sense of fitness which displays itself in the harmonising with their beautiful house of all its additions and adjuncts.

The rooms that project squarely on either side of the recessed Drawing Room are the Boudoir and the Dining Room. Here, again, we find the original decoration in the oak panelling of the walls, the grain and polish of the wood being perfect and beautiful, and the Culpeper badge appearing in the surmounting frieze. The ceiling has beams cross-wise, each square now lighted by electric lamps, the installation of electricity having been made when the restoration of the house gave opportunity for it. Two monks carved in wood support the mantel-piece; the sideboard is in character with the oak panelling, and the carved chairs, with their leather seats, add to the ancient and reposeful atmosphere of the room.

The Boudoir was painted throughout by a Japanese artist, the curiosities here being chiefly from Japan. The artist had been sent by the Mikado to study European art, with a view to becoming an instructor under Government on his return, and had just gone through a course of oil-painting in Paris. His dado of flowers and foliage, birds, fish, squirrels, and insects, shows all the skill and careful detail of the Japanese style, added to the broader effect learnt in his foreign studies. From the ceiling depends a lamp brought from a temple, the bells dangling from it having been replaced by little twisted globes of electric light. The mantel-piece is adorned by a golden image of Buddha in the most complacent of his seven moods, which formerly dwelt in a Japanese shrine; and, indeed, on every side of this interesting room one finds new, or rather old, objects to admire. A quaint railing partitions off a dais in the recess of the window, this being modelled on a pattern to be found in an old house in Nuremberg.

In the east wing, where formerly were situated the brew and bake houses and offices, is now the Library, contemporaneous, as is also the white stone chimney-piece, with the structure. On the stone shields above the hearth are the coats of arms and crests denoting the intermarriages of Wakehurst possessors. Here are more gatherings from foreign lands and many books, both old and new. Beyond this, again, is Sir William Boord's own Sitting Room, with the evidences of some of his leisure employments in the photographic apparatus and the three lathes and tool chests, a table near holding specimens of his craft, amongst them a set of chessmen finely turned. And, further on, is a cosy "gun-room," shared by the sons of the house, wherein are many signs and symbols of the sports in which they are proficient.

The Chapel built by Lady Downshire during her term of ownership adjoins the Library, and has some fine oak panels in it, and a piece of handsome tapestry, brought from some foreign church. Two life-size carved angels bend with extended wings over pews, and the atmosphere of this little devotional retreat is one of peace and calm, shut off from the outer world, as it is, by a heavy oaken door.

A singular feature of the house is the carved surmount to the old oak staircase, which has a very ornamental and quite unusual character. Upstairs are numerous bedrooms, all combining comfort with decorativeness, the carved bedsteads and other furniture being chosen in strict accordance with the date of the house. In the one known as the Peacock Room is a trap-door, through which, and by a hidden shaft in the wall, fugitives might escape down to the porch, whence an underground passage led beneath the lawn and park beyond to a safe coign of vantage, where, amidst sheltering trees and rocks, freedom and safety could be gained. On the floor above, again, are bedrooms, all unusual in shape, with slanting roofs and splendid old beams, some of the largest comprising two or three of the original bedrooms, one of which, known as the Eagle's Nest, commands a beautiful view of the country round.

Wandering past the stables, which date from the end of the seventeenth century, and originally joined the farm buildings—for in those times the coach of my lord and my lady was drawn by the same horses that ploughed, and pulled the waggons—one finds one's way through the gardens to the old bowling green, marked out by very ancient and beautiful yew trees, which has been restored to its former smooth trimly-kept greenness.

Then comes the lake, beyond which is the rock garden, designed by Lady Boord herself, and carried out under her personal direction. One of her hobbies is horticulture, her efficiency in which is shown by the careful supervision she bestows on every portion of the garden, so that one may say she is her own head-gardener.

STOURHEAD, WILTSHIRE.

ROYAL ASIATIC SOCIETY LIBRARY

THE beautiful estate of Stourhead—made beautiful by the family into whose possession it came—was purchased by Mr. Henry Hoare, who, in 1720, erected on the site of an older house a fine classic mansion, designed by the well-known architect Colin Campbell, in whose "Vitruvius Britannicus" it is illustrated. Here, in former times, the baronial house of Stourton had been seated, deriving their name from the manor, which was so designated from the river Stour, whose sources are six springs in the valley within the park. Mr. Henry Hoare built in the Italian style, in stone of a warm tint, which assumed a pleasing hue, and a Corinthian portico with a pediment was added by Sir Hugh Hoare, the third baronet. The mansion formed at first a square, 70ft. by 77ft., but the additions to it, including the two wings erected in 1800 by Sir Richard Colt Hoare, the well-known antiquary and historian, extended the front to 200ft.

Henry Hoare, the first possessor of his family to live at Stourhead, bequeathed the place to his son Henry, whose daughter Anne married her first cousin Richard, son of Sir Richard Hoare, Lord Mayor of London, and to their son Richard Hoare it passed from his grandfather by deed of gift, together with the rest of the landed property in the three counties of Wilts, Somerset, and Dorset, on the borders of which Stourhead stands. This Richard was raised to the baronetage in 1786, and his son was the County Historian,

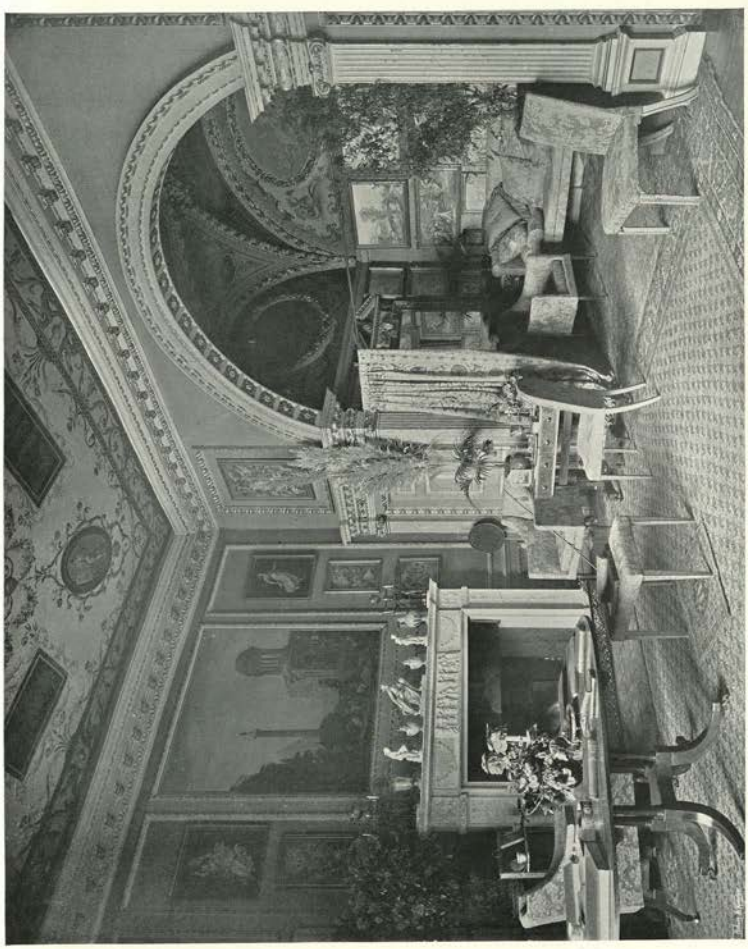
THE SALOON.

whose volumes throw so much light upon local history. It was, indeed, in order to make room for his large collection of paintings and extensive library that Sir Richard Colt Hoare erected the two wings of the house, one being the Library and the other the Picture Gallery. From this possessor the estate passed to his nephew Hugh, and passing again to a brother's son, became the property of Sir Henry Ainslie Hoare, from whom the present Sir Henry Hoare, a cousin, inherited it in 1894.

THE HALL.

Entered through an embattled gate-house, with towers at either side, the drive of the great house swept upwards to the portico. The house was approached by two flights of steps adorned at the foot by large basins, on the rims of which sculptured eagles were perched bending over in the attitude of drinking, this being the crest of the Hoare family. The Hall was a great apartment, a cube of 30ft., well furnished with many family portraits upon its walls. These included Sir Richard Hoare, Henry, his son, the purchaser of Stourton, represented with a plan of his contemplated mansion, the new Stourhead, in his right hand, Sir Richard Hoare, Lord Mayor of London, and a great many others.

From the left of the Hall the visitor entered the Music Room, 30ft. by 20ft., where was an organ built into the wall facing the fireplace, with its fine carved chimney-piece, above which hung a panel by Panini of St. Peter's at Rome. Other pictures were by Calcott, R.A., Owen, R.A., R. Thompson, R.A., T. Daniell, R.A., and there were works by Veronese, Teniers, and Gainsborough. Some particularly noble pictures delighted the visitor to the splendid house which had thus been adorned. The Library was divided from the Music Room by a small gallery, and was itself a magnificent chamber, 45ft. by 25ft., its southern end decorated with a lunette whose window represented groups from Raphael's "School at Athens," while the opposite compartment was filled with a painting after Raphael representing "Apollo and the Muses on Parnassus," and the figures of "Fortitude" and "Temperance" by Woodforde. Over the doors oval niches held busts by Rysbrach of the old and the young Milton. The inlaid mantel-piece, with its Ionic columns, added much to the charms of the room, and above it hung a picture representing "A Sacrifice to Minerva," by Angelica Kauffmann, including a figure of Frances, Lady Hoare, whose friend Angelica was. Among the pictures was a portrait of Sir Henry Ainslie Hoare, by Prescott Knight, "A Storm at Sea," by Vernet, and "A Boy's Head," of the Spanish school. The simplicity of the interior, with its coved ceiling and its mural paintings by Angelica Kauffmann filling the lunette, and the busts of Milton below, give character to the apartment.



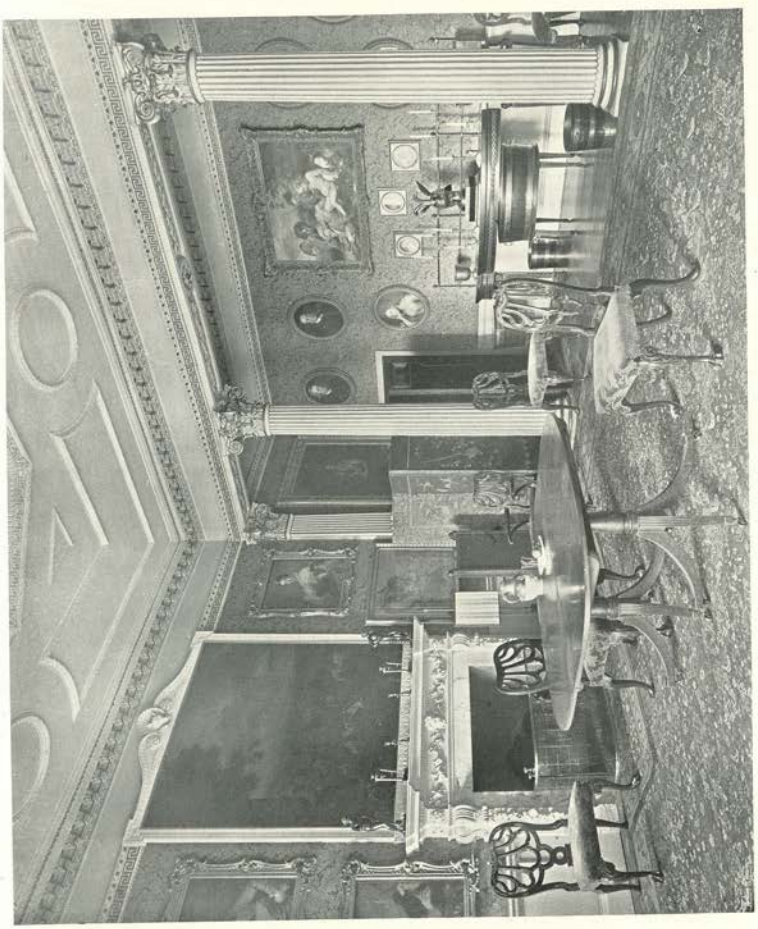
THE PAINTED OR ITALIAN ROOM.

The Dining Room had also a notable mantelpiece, and hunting and other pictures. In the south apartments hung a large collection of Alken's sporting prints, many of the pictures having been removed to the Picture Gallery. Among the artists represented in the great collection were Guido Reni, Zuccarelli, Guercino, Ludovico Cardi, Carlo Maratti, Raphael Mengs, Poussin, Memling, Andrea del Sarto, Correggio, and many artists scarcely less famous. The

THE PICTURE GALLERY.

illustration of the Picture Gallery will indicate the noble character of this great collection.

A catalogue of pictures is not, however, necessary in this place. It is the purpose rather



THE SMALL DINING-ROOM.

to draw attention to the architectural and decorative character of the interior. The picture of the Saloon shows the delicate character and admirable artistic effect of the marble mantel with the fluted Corinthian columns over it, supporting a pediment with cherubs holding a head of one of the Cæsars, and enframing a remarkable picture. Then again the door framing of fluted columns with an enriched architrave and pediment suggests the classic character of the mansion, while the coved ceiling and the magnificent lustre are indicative of the sumptuousness of the adornment. The Painted or Italian Room was entirely decorated by Italian artists for Sir Richard Colt Hoare, whose favourite sitting-room it was, and one of the illustrations will show how very admirable was the effect. It will be seen that the same classic character and perfection of handicraft dignified and enriched the Dining Room, and the whole house was in the same beautiful style.

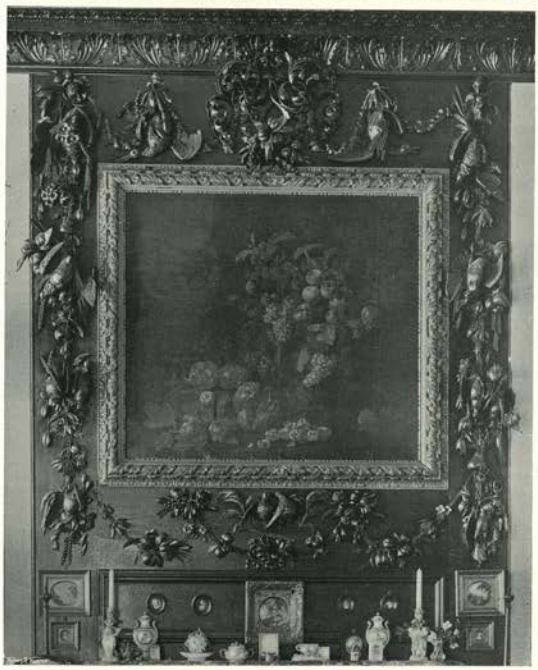
It must now be said that a sad change passed over the famous house of Stourhead. It was visited by that dire infliction which has robbed us of so many things that were precious. A large part of the house suffered from fire, and much was destroyed, but the Library and Picture Gallery, being in the wings, were saved. A large part of the valuable collection of pictures was also rescued, with many other things that are to adorn the restored structure. This disaster was peculiarly lamentable, because Stourhead represented a very fine type of the classic houses of England, built and adorned by those whose taste and judgment had caused them to enrich and embellish it with many magnificent treasures of art in its manifold forms.

HOLME LACY,

HEREFORD.

LORD CHESTERFIELD'S historic house was for centuries the country seat of the Scudamores, of which ancient family Sir Edwyn Scudamore Stanhope, Lord Chesterfield's grandfather, was the senior co-heir. Few noble families can boast of having dwelt on the same estate from the reign of Edward III.; but the Scudamores actually came into the country with the Conqueror, and originally settled at Unton and Norton in Wiltshire, Holme Lacy coming into the family through the marriage of a younger son of Sir Peter Scudamore with a daughter of the house of Lacy, to whom the place originally belonged, and from whom it took its distinctive suffix. Holme Lacy is finely seated in a lovely part of Herefordshire, amid some of the most beautiful scenery in Western England.

The mansion was built late in the reign of Henry VIII., as is curiously proved by the quaint badges of Edward VI. when Prince of Wales, and the initials "E.P." emblazoned on the painted glass, which is a feature of the mansion. It must have been very shortly after the first building of Holme Lacy that the place was possessed by Sir James Scudamore, the father of the first Viscount Scudamore. This nobleman, raised to the peerage by Charles I., played a considerable part in the history of his day, and was the intimate friend of the Duke of Buckingham, after whose death he relinquished his official employments, and retired to Holme Lacy for a short period, during which time he laboured hard on the improvement of his apple orchards. In 1634 he was called from his retirement and made Ambassador to France, and some very interesting mementoes of this embassy are at Holme Lacy, notwithstanding that he took the part of the King in the Civil Wars, and that his estates underwent temporary sequestration.



GIBBONS CARVING IN THE DRAWING-ROOM.

This peer's grandson, the second Viscount Scudamore, in great measure rebuilt Holme Lacy. He was the last Viscount of his line, and ancestor of the present Lord Chesterfield. A little later, by direct descent, the wife of the eleventh Duke of Norfolk was in possession, and for a time, at the beginning of the last century, Holme Lacy was frequently inhabited by the Duke and Duchess. The Duchess left no children, and in 1820 Holme Lacy passed into the

THE DRAWING-ROOM.

possession of Sir Edwyn Stanhope, who prefixed the name of Scudamore to his own.

Holme Lacy is approached by a splendid terrace 700ft. long, and the Entrance Hall opens upon a gallery 90ft. in length, lighted by five windows of stained glass, emblazoned with the arms of Bridges, Stanhope, and Scudamore. No modern furniture has been allowed to mar the stately beauty of the Gallery, there being only some fine eighteenth century chairs and a few good pictures. At the end folding doors open to the broad staircase, which is lighted by another large painted window, while on the left side are doors leading into the principal apartments, notably the Saloon, a really splendid room, containing some very fine specimens of work by Grinling Gibbons. The ceiling is very lofty, deeply coffered, and beautified with pendent festoons of fruit and flowers in admirable moulded plaster-work. Here hang many fine family portraits, including a very

curious painting of Sir James Scudamore, equipped as for a tournament; also a quaint and valuable "Solomon and the Queen of Sheba," which was so highly thought of by the Duke of Norfolk that it was copied in stained glass for a window to be placed in Arundel Castle.

The Ante Room, which opens from the Saloon, and beyond which is the Dining Room, is a peculiarly delightful apartment, containing some splendid Elizabethan portraits in magnificent frames and a very beautiful carved oak frieze. In the Dining Room, of which the moulded ceiling and the masterfully-carved embellishments of the mantel-piece are specially worthy of notice, are several valuable family portraits by Van Dyck and Sir Peter Lely. Each of the splendid rooms is adorned with fine paintings, and, what is perhaps rarer, with exquisite specimens of Grinling Gibbons' work in marvellous craftsmanship never excelled. At Holme Lacy the great artist must have spent many

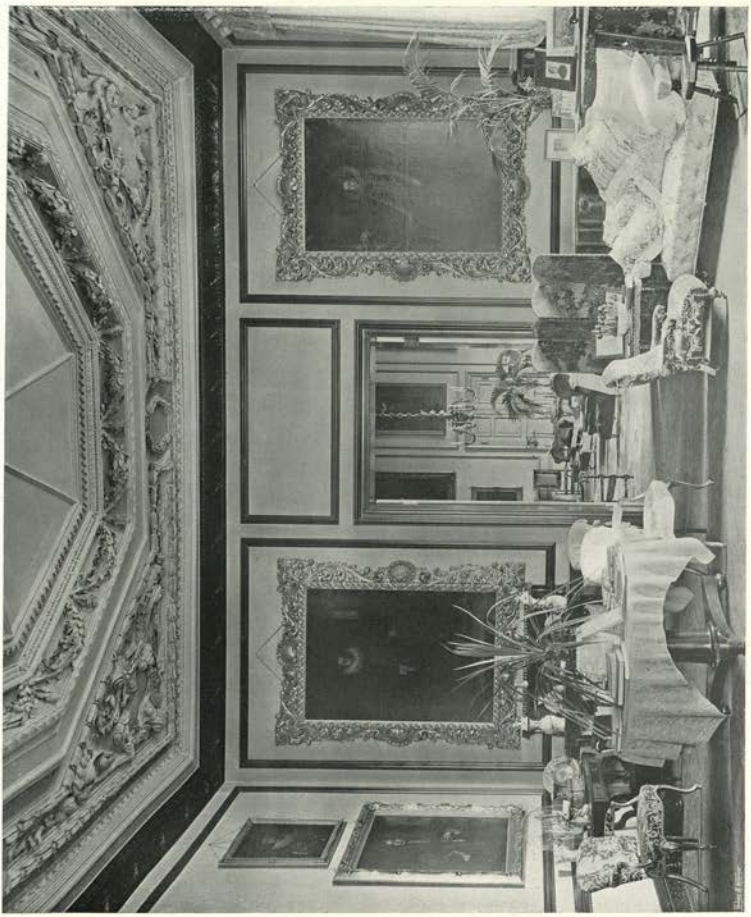
THE LIBRARY.

months in carving birds, fruit, and marvellous flowers, as naturally as if just plucked from the stem.

In the Library, which contains two seventeenth century portraits of considerable historic value, the master craftsman seems to have surpassed himself, and there is more of the same fine work in the beautiful and comfortable Drawing Room. If we are asked to say what are the distinguishing merits of the interior of Holme Lacy, we cannot but reply that these are found in its wonderful collection of pictures, its superb wood-carvings, and its admirable plaster-work.

THE LONG CORRIDOR.

The pictures scattered through the house are all worthy of special notice. In addition to those



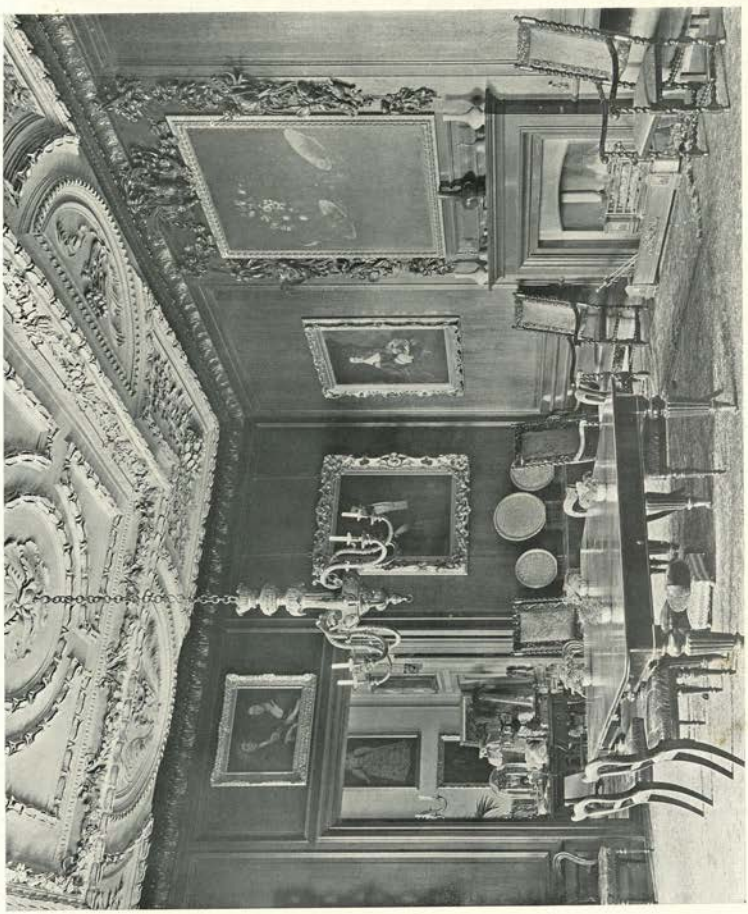
THE ANTE ROOM.

already mentioned as of particular interest are portraits of Louis XIII. and of his Queen, presented to the then Lord Scudamore at the time of his embassy to France, and a copy of Van Dyck's head of the famous Lord Strafford, done by Pope during one of his many sojourns at Holme Lacy, which has the added value of being, it is believed, with the exception of a portrait in oils of Betterton, the actor, the only proof remaining of the poet's talent as a painter.

There are very beautiful gardens at Holme Lacy, quite as full of attraction as the house itself. The old gardens on the south side of the house were formed on the model of Hampton Court, the yew trees, disposed in straight lines, having been originally clipped into grotesque shapes.

THE SALOON.

The last Lady Scudamore delighted in gathering about her the wits and *littérateurs* of the day, and, in addition to Pope and Gay, many other men of letters were warmly made welcome at Holme Lacy; indeed, it was actually there that Pope became acquainted with John Kyrle, who is



THE DINING-ROOM.

said to have sat, all unwittingly, for "The Man of Ross."

Lord Chesterfield's predecessors have played a great part in the history of their country. Long before Sir Philip Stanhope, Baron Stanhope, was made Earl of Chesterfield in 1628 by Charles I., the Stanhope family had been famed for special qualities of statesmanship and exceptional valour. The first Earl proved himself one of his King's most devoted supporters; his son lost his life in defending one of the Royalist towns, and he himself did not live to see the Restoration. Philip, the second Earl of Chesterfield, succeeded his grandfather. He was educated abroad, but, after the Restoration, held several Court appointments, and was finally succeeded by Philip, the third Earl, who became, in his turn, the father of Philip Dormer Stanhope, the fourth and most famous Lord Chesterfield, who, equally as diplomatist, statesman, and man of letters, may claim to have been one of the glories of the eighteenth century, "a nobleman unequalled in his time for variety of talents, brilliancy of wit, politeness and elegance of conversation . . . . these were his excellences; let those who surpass them speak of his defects." He, of course, was the author of the famous "Letters to his Son," which, first appearing in 1774, have taken their place among English classics. After his death the title passed to a distant cousin, descended from a younger son of the first Lord Chesterfield. This fifth Earl was succeeded by his son, the sixth Earl, who held the title forty-one years, and was succeeded in turn by his son, the seventh Earl. The latter died unmarried in 1871, and the title devolved upon his cousin, Mr. George Philip Stanhope, who died in 1883, and was in his turn succeeded by a cousin, the father of the present peer.

CARVINGS IN THE LIBRARY.

BOWOOD,

WILTSHIRE.

THE splendid seat of the Marquess of Lansdowne is notable among all the houses of Wiltshire. Of its history much might be said for which there is not space here. A long description of the place is to be found in Britton's account of the shire (1814), speaking of the mansion as it then appeared; and, though at the present time we find vast changes in its outward aspect, and that many alterations and improvements have been made during intervening years, the original description of the house and its surroundings is sufficiently interesting and accurate for reproduction here.

The estate formed part of the old Forest of Bowood, which had a feudal history, and here King James I. often loved to chase the deer. When the district was disforested the lands were divided between the Lord Audley and a member of the ancient Devonshire family of Carey. The mansion is situated about two miles from Calne and four from Chippenham. The park is of great extent, and the diversified undulations of hill and vale greatly enhance its beauties. A grand lake spreads its pellucid waters over a broad and irregular valley. The mansion consists of three distinct and different portions, which have been built at various times, and hence the whole presents an irregular and diversified mass of architectural parts. The chief building was erected by John Earl of Shelburne from the designs of the brothers Adam, and, as Britton says, like all of those architects' works, it had "rather the prettiness of a modern Italian villa than the simply dignified forms and features of a Palladian palace." The Dining Room and Saloon were spacious and rather noble, but the remainder, with the Entrance Hall, was comparatively small, and furnished with a profusion

THE ENTRANCE HALL.

of little ornaments. The builder was a man of much note. In 1751, as the Hon. John Fitzmaurice, he inherited the estates of his maternal uncle, Henry Petty, Earl of Shelburne, a title which was in a few years bestowed upon him as owner of the family estates, and the monument erected to his memory at Bowood fitly describes his admirable character. "Erected to the memory of John Petty, Earl of Shelburne, Viscount Fitzmaurice, Baron of Dunkeron in Ireland, and one of the Lords of Privy Council, Baron Wycombe of Chipping Wycombe, Great Britain. He was the son of Thomas Fitzmaurice, Earl of Kerry, to whom the titles of Kerry and Lixnaw had lineally descended through four-and-twenty generations, and of Ann, the only daughter of Sir William Petty, his Lady, Baroness of Shelburne. A man whom eminent faculties of mind never made ambitious; whom abundance of fortune never made despotic; whom extensive influence of power never made arrogant; who lived with no other endeavour than to advance the happiness of others by kindness and charity, and improve their sentiments by good example; who died with no wish to be remembered, but as a man of worth and a Christian of sincerity." He died in 1761, at the age of fifty-five, leaving two sons. Sir William Petty, his grandfather, here alluded to, was a very remarkable man (born in 1623), described as a universal genius who distinguished himself at Oxford, Dublin, and London, and whose famous "Survey of Ireland" is a work of surprising merit and value.

The first Marquess of Lansdowne (second Earl of Shelburne) extended the buildings by adding a wing of great extent, the elevation of which is said to be in imitation of a wing of Diocletian's palace at Spalato. This forms the southern side of two quadrangular courts, which are surrounded by domestic offices. The third portion, to the north of the house, but connected with it, consists of a series of private apartments as distinguished from the principal part, which is appropriated to visitors. The principal front faces the south, and commands a rich and diversified prospect. It is ornamented with a large portico, supported by ten columns of the Doric order, with corresponding entablature, whence a pediment arises on which the family arms are sculptured in bold relief.

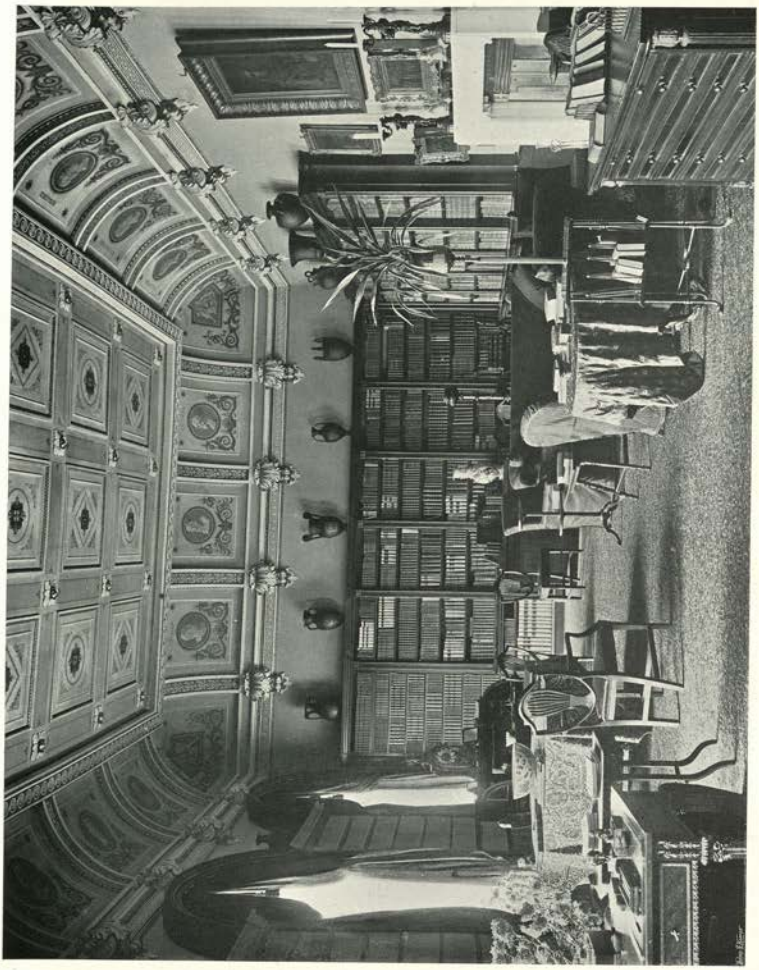
THE SOUTH END OF THE DRAWING-ROOM.

The Marquess of Lansdowne who thus gave Bowood its present palatial character, was the distinguished statesman of the reign of George III., whose whole interests were devoted to his country as a statesman and legislator. He

THE DINING-ROOM.

held most important offices in the State, and was always active in debate and foremost in the councils of the nation. In the earlier years of his life, as Lord Shelburne, he had served in the Guards and taken part in the expedition sent to the coast of France in 1758. In the interesting life of this statesman, written by Lord Edmond Fitzmaurice, we have a minute account of all the political factions in which he was so deeply involved, and we read of his extreme unpopularity in the political world, though, on the contrary, his many admirers have recorded their opinion that he was the finest statesman in Europe; certainly his name is found upon every page of the political history of those stormy days. He was Prime Minister in 1782, and when, advanced to the rank of marquess, there was an interesting correspondence between Lord Shelburne (as he then was) and Mr. Pitt concerning the possibility of the still higher honour of a dukedom being conferred. The title of Lansdowne was taken from some portion of the estates which he had acquired by his marriage with Lady Sophia Carteret. Deeply interested in literature and art, Lord Lansdowne

THE LIBRARY CORRIDOR.



THE WEST LIBRARY.

THE EAST END OF THE DINING-ROOM.

was glad when a respite from the turmoils of political life enabled him to devote more time to the acquisition of vast treasures both of the painter's and the sculptor's art, as well as to collecting a most valuable library for Bowood, most of which was sold by his son and successor in 1805.

In Henry, third Marquess of Lansdowne, the traditions of this well-known peer as a statesman of great repute were revived. At the age of twenty-five he held the office of Chancellor of the Exchequer, and thence until the day of his death in 1863 he was the most prominent member of the old Whig Government, though always considered to be totally free from any party spirit, and a truly patriotic statesman. He was often pressed to accept the Premiership, but always declined, and he is also said to have refused a dukedom. Like his ancestor, the first Lord Lansdowne, he entertained the most eminent men of the day, whether famous in literature, art, or politics, and from all countries. Many were the social gatherings at Bowood in his time, and he was accustomed to say that on succeeding to the estates he found the rooms at Bowood literally stripped of all furniture, which had been sold by his half-brother the second Marquess, as well as of books, pictures, and the valuable Lansdowne Collection of MSS., which was purchased by the British Museum, leaving the house but an empty shell. He enriched the house, however, with a wonderful art collection, which includes many priceless gems of the great masters.

The work of regeneration went on, and nothing is now wanting to the charm of Bowood. What shall we say of its stately grandeur, with all the improvements of the last century? Time has but increased the beauty of its woodland scenery, where young plantations have grown to fine forest trees; and the gardens and pleasure grounds, more carefully cultivated and more tastefully laid out, are among the most admired in the county. Successive owners have improved the interior arrangements to suit the requirements of the age, and modern decorators have given artistic softness to much that was hard and crude. The third Lord Lansdowne greatly enlarged and embellished the house, and collected nearly all the valuable treasures of art with which the rooms are enriched. There are pictures by the most celebrated painters of the Italian, Spanish, French, Flemish, and English schools. A magnificent Rembrandt hangs in the Drawing Room, and a Ruysdael is considered one of the finest pictures ever painted by that master. Salvator Rosa's portrait is by the great artist himself; Sir Joshua Reynolds is well represented by the famous "Strawberry Girl," a beautiful portrait of a lady in Turkish dress, an imaginary likeness of Dr. Johnson in infancy, and other works. Murillo, the Carracci, Luini, and Bassano, are also among the artists represented.

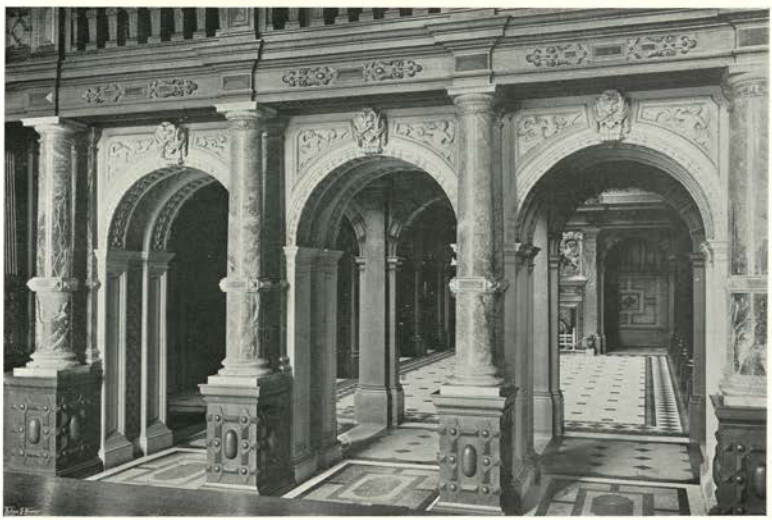
The pictures shall be left to describe the characteristic features of the house. There is pleasing originality in the Entrance Hall, with its classic arch, its balustered quadrant galleries in the angles, and its busts of statesmen in the niches. Such elegance and grace as belongs to the style of the Adam brothers and their followers is in the pleasing mantel of the Dining Room, and the graceful adornment of walls, cornice, and ceiling, and the beautiful pictures are worthily enframed. The Drawing Room, with its coved ceiling, is tastefully decorated in a similarly attractive manner. There is more, perhaps, of character in the noble Library, with its magnificent Raphael and other masterpieces. The ceiling has unusual features, its panels enclosing portraits of classic authors and other subjects. Description, however, shall not go further. Enough has been said to show how interesting in many ways is the Wiltshire house of Bowood.

CREWE HALL,

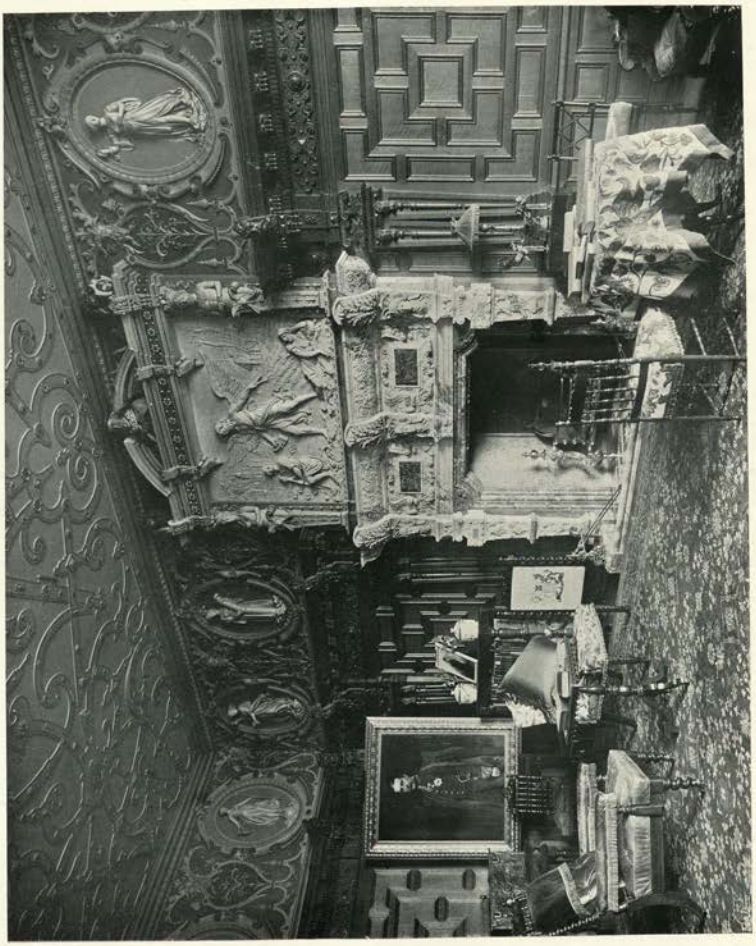
CHESHIRE.

IT has been said many times of Crewe Hall, the stately Cheshire house of the Earl of Crewe, that it is one of the grandest examples of late Elizabethan or Jacobean domestic architecture and interior enrichment in England, and the pictures which accompany this article will enable many to appreciate the accuracy of the statement. They will say to themselves that England is fortunate in possessing glorious habitations like this. The manifest splendour of the house, the rare picturesqueness of its architecture, and the richness of its plenishings, the lovely elaboration of inlaid marble work, the examples of the unrivalled skill of workers in glass and metals — these all proclaim that Crewe Hall is, indeed, one of the finest places in the land. It is not, however—and we cannot but say it with regret—the same structure that stood on the site in Stuart days—at least, not entirely, nor even mostly. For fire visited with disastrous effect the old house at Crewe in 1866, and left but the shell remaining, out of which has arisen, with splendour in those times undreamt of, the magnificent house we depict.

What kind of homestead was here, within these six miles of Nantwich, in ancient days it were bootless to enquire. But let us note that a family flourished which took its name from the place, concerning whose members veracious Ormerod gives many particulars in one of his mighty tomes of ponderous weight, and of learned authority where any question arises that relates to the genealogical lore of the shire. At the date of Domesday or shortly afterwards, Crewe seems to have been possessed by one Richard de Vernon, Baron of Shipbroke, and the Crewes who came later are said—though we will not vouch for the fact—to have been a branch of the great house of Montalt or De Monte Alto. The first Crewe to be noticed was Henry "de Criwa," who flourished about the time of Henry III. At the end of the thirteenth century one Thomas de Crewe is recorded to have purchased the



THE MARBLE HALL.



THE CARVED PARLOUR.

THE LIBRARY.

lordship with other manors from Philippa, Countess of Warwick, but the estate passed through heiresses, and at length came by marriage to Sir Robert Foulshurst, who was an esquire to the Lord Audley at the battle of Poictiers. From this family Crewe passed by purchase to the famous Sir Christopher Hatton, and from him Sir Randal, or Ranulph, Crewe, Sergeant-at-law — who is believed to have been a descendant of the original family—bought the estate, and there built the mansion which still, in more glorious form, remains.

This notable builder, who lived from 1558 to 1646, was a remarkable man in his time. He became M.P. for Brackley, Northampton, in 1597, and afterwards was Speaker of the House of Commons, in which capacity it is on record that when, according to custom, he opened the Session of 1614, with an address, he enlarged upon the antiquity of the Royal pedigree, and gave to it a fabulous extension. He rose rapidly in the law, and ultimately became Chief Justice, after having been concerned in many *causes célèbres* of the age, including the somewhat famous examination under torture of Edmund Peacham in 1614-15, and the Oxford Peerage case. Although the Chief Justice was somewhat of a courtier, and, might on occasions have "crooked the knee," there was much sturdy honesty and stout fibre in him, and he suffered for the too frank expression of his legal opinion in declining to acknowledge the legality of the forced loan.

The house which the Chief Justice built at Crewe, close to the older mansion of the Foulshursts, was a noble specimen of the time. Fuller says: "Nor must it be forgotten that Sir Randal first brought the model of excellent building into these remote parts; yea, brought London into Cheshire, in the loftiness, sightliness, and pleasantness of the structures."

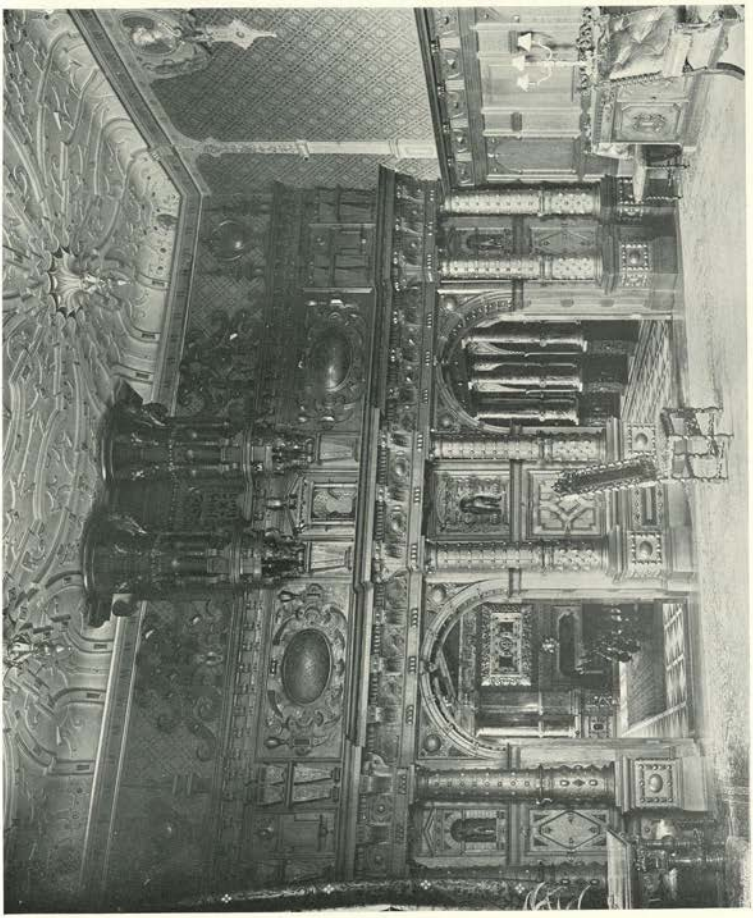
It has been asserted that Sir Ranulph Crewe's house was designed by Inigo Jones, but, knowing how many false ascriptions have been made to that eminent architect, we should hesitate to proclaim the fact. However that may be, the mansion, which was built about 1636, half a century after Longleat, was a structure of very fine character. It was mostly of red brick, with other bricks of darker colour, breaking up the surface into a kind of lozenge pattern, and the quoins and dressings were of stone. There were two lofty storeys, surmounted by a perforated parapet, having bays rising to the roof, with many mullioned windows, and the house was crested by curvilinear gables.

Like many other great mansions, Crewe Hall played its part in the Civil War, being garrisoned for the Parliament, but was taken by Lord Byron with his Irish "Tories" in December, 1643. Happily, the house did not greatly suffer in the broil. Changes were, nevertheless, to come over it. There is a notable passage in Crewe's address upon the great Oxford Peerage case, decided in 1625, which deserves to be quoted here as a jewel of oratory, while we are speaking of the changes that were to pass over Crewe Hall. "Where is Bohun? Where is Mowbray? Where is Mortimer? Nay, which is more and most of all, where is Plantagenet? They are entombed in the urns and sepulchres of mortality. And yet, let the name and dignity of De Vere stand so long as it pleaseth God." The Chief Justice lived to an advanced age, and the estates remained in his family until the elder daughter, and eventually sole heiress, of John Crewe married John Offley, a member of an ancient Staffordshire family, whose son John took the name of Crewe by Act of Parliament in 1708. A celebrated member of the family was Nathaniel, third and last Lord Crewe of Stene, Bishop of Durham, who, after being an ardent supporter of the Stuarts, made his peace with the Prince of Orange, and was not deprived of his bishopric. He was a great benefactor to Lincoln College, Oxford, and spent large sums in improving the palace at Durham.

The fire of 1866 came, and swept most of the beauties away. It is said that the Lord Crewe of the time was a man of great *sang froid*, and that, while his ancient house was in flames, he ordered a table to be placed on the lawn, and then and there wrote a telegram for his architect: "Crewe is burning; come and build it up again." Under the judicious direction of Lord Crewe, the house rose with a magnificence which the pictures will suggest. The details of the old architecture were minutely reproduced, the enlargements were in perfect taste, and it is now scarcely possible to tell where the old and the new are united.

Now let us turn to the interior. The Entrance Hall, with rich panelling and a fine sculptured mantel-piece in alabaster, is a noble introduction to the great Marble Hall, with its arcade, upper loggia, and open roof—truly a grand apartment. The Oak Parlour has lovely panelling and fine pictures, and the Grand Staircase is a magnificent example. It is carved in oak, with heraldic and mythical animals on the pillars, and has won the admiration of all architects for its admirable plan and details. The Carved Parlour is another glorious apartment, with a magnificent fireplace of alabaster, and bas-reliefs in panels below the great strapwork ceiling. As its name implies, it is noted for the amount of lovely and unique carving. The most remarkable feature is a frieze, which, placed just below the ceiling, brings out the wonderful proportions of the apartment. The frieze consists of elaborately carved oak, enriched at certain intervals by medallions containing graceful figures representing the Graces, the Seasons, and the Virtues, each in high relief.

The Drawing Room is a great and stately place, hung with fine works by Reynolds and other artists, and glorious in its elaboration of



THE SCREEN IN THE DINING-ROOM.

THE STAIRCASE.

rich detail. The chimney-piece reaches to the ceiling, and is formed of coloured marbles, of onyx, and of jasper, while about it is much elaborate gilding. Over the hearth is carved the Crewe motto, "Sequor nec inferior." In the Drawing Room also is kept the silver salver on which some refreshment was handed to the great Lord Strafford just before his execution.

The Library, again, is a splendid room, with fluted Ionic pillars flanking the fireplace, and carved panels over them, while busts are

in lunettes, and the whole is crowned with a magnificent ceiling, every detail of the design being suggestive of literary taste and the book-lover's zeal.

The Dining Room is very remarkable, and has, in the ancient way, a dais and oriel, and, at the lower end, a magnificent carved screen of oak, over which, originally, would probably have been a minstrels' gallery Here would be communication through a buttery hatch with the domestic offices, and the room may now be described as a perfect example of its kind. But, perhaps, the noble Long Gallery, which is over 100ft. in length, is the most characteristic apartment in this splendid abode. Such a chamber was in every great house. In the gallery at Crewe many choice pictures are hung, and the panelling and enrichments are extraordinarily beautiful. The fireplace and mantel are a magnificent example of the sculptor's and marble-worker's skill, and the elaborate variety of substances used in the composition, the richness of the carving, and the very characteristic way in which the busts of Chief Justice Crewe and Bishop Crewe are enframed, mark the lavish care which has been bestowed upon this wonderful work. The words "Quid retribuam Domino," which, with the motto "Sequor nec inferior," are in many parts of the structure, are embodied in this design. The busts are by Weekes, while the bas-relief of a scene from "The Tempest" in the Drawing Room is by Armstead. Enough has been said to show that Lord Crewe's mansion in Cheshire is one of the finest places we should wish to discover.

CHIMNEY-PIECE IN THE RECEPTION-ROOM.

CASSIOBURY PARK, HERTFORDSHIRE.

HERTFORDSHIRE, long famed for the beauty and splendour of its country seats, has few which can compare with the Earl of Essex's estate of Cassiobury, near the picturesque town of Watford. The estate passed into the hands of the Capell family at a comparatively recent date—that is to say, early in the seventeenth century, when the first Lord Capell, who was beheaded for his devotion to Charles I., married Elizabeth, the only daughter and heiress of Sir Charles Morrison, of Cassiobury. The Capells have been distinguished as soldiers, sailors, statesmen, and diplomatists. The first Lord Capell was beheaded on March 9th, 1649, and his devotion did not go unrewarded, for his son was created Earl of Essex at the Restoration. Among the many interesting Stuart relics at Cassiobury, none arouses more reverent interest than does a portion of the velvet pall used at the strange, hurried funeral of Charles I.; while much pathos attaches to two other precious relics: a piece of the ribbon of the Garter worn by him on the scaffold, and a locket with his hair, cut off after death. Charles II. was fickle in his friendships, and after loading the first Earl of Essex with honours, he made him a prisoner in the Tower, accusing him, with Lord Russell, of being concerned in the Rye House Plot. Shortly after his commitment Lord Essex was found with his throat cut,

THE BILLIARD-ROOM IN THE CLOISTERS.

A CORNER OF THE LARGE DINING-ROOM.

THE LARGE DINING-ROOM.

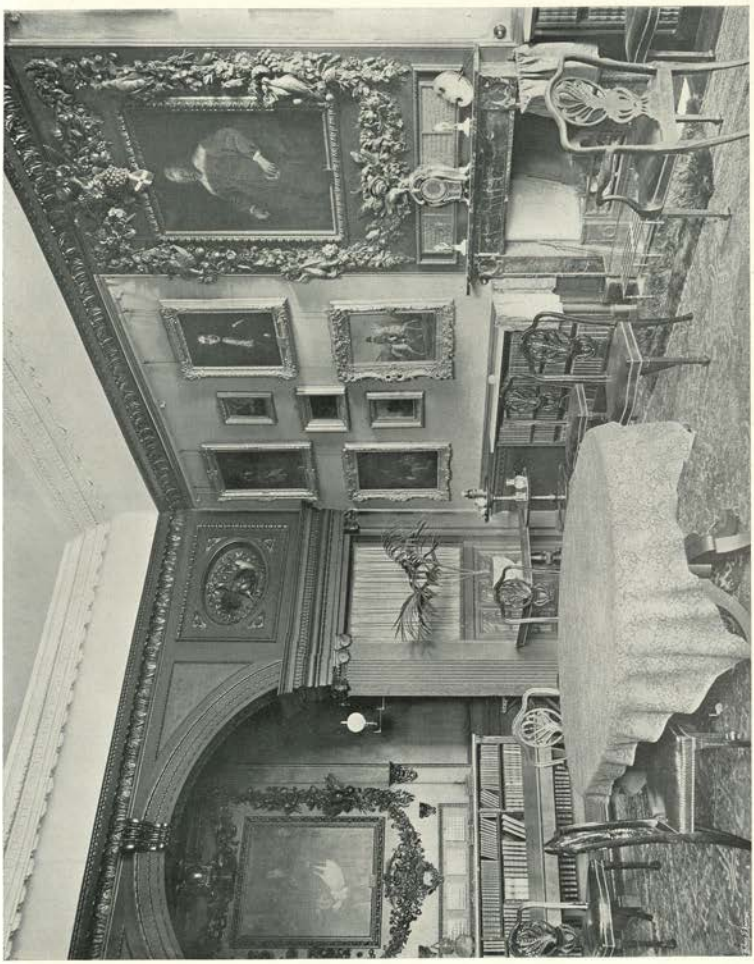
presumably as the result of some foul play. The family ultimately abandoned the cause of the Stuarts, and the second, third, and fourth Earls played a considerable part in public life under the Georges.

more than one occasion, and after the death of William IV it was let by Lord Essex to the Dowager Queen Adelaide, by whom and her suite it was occupied for some time. This adds another historical interest to the place,

THE GREAT LIBRARY.

Cassiobury, being only fifteen miles from London, combines the advantages of the metropolis without forfeiting those of the country. According to tradition Queen Elizabeth visited it on

especially as during Queen Adelaide's tenancy of Cassiobury the house was visited by most of the notable people of the day, including the Iron Duke.



THE SMALL DINING-ROOM.

The mansion was built by Hugh May for the first Earl of Essex, and a wing remains with a ceiling by Verrio, as well as a part of the older structure, but the main portion was built by James Wyatt in 1800. Many are the memories of Court and Society that linger about old Cassiobury. The late Lord Essex possessed it for over fifty years, and few men played a more distinguished part in the social history of the mid-Victorian era. He entertained at his beautiful country house all the political, social, and even theatrical celebrities of the day, and many interesting mementos of him are still to be found in the house.

The main staircase is one of the finest in England, and, indeed, very few Continental palaces can boast of so elaborately carved and splendid an ascent. It is bold, beautiful, and almost unrivalled in the glorious sculpture of its balustrade. One or two other staircases of comparable character are depicted in these pages, but that of Cassiobury is not excelled. The walls are richly adorned with fine family portraits of dead and gone Capells.

The Dining Room is a magnificent apartment with richly-hued panelled walls, and is of interest to art-lovers as having been ornamented throughout by Grinling Gibbons, who contributed his masterpieces to Cassiobury; indeed, there is scarcely a room which does not show a more or less elaborate and beautiful specimen of his craftsmanship. The grand portraits which adorn the room have been enwreathed by his glorious work. Festoons of flowers and fruit, which Nature could scarce excel, hang in graceful pendent fashion about them. There are shields of arms above, serving as the centres from which these wreaths begin, and they are looped up at the corner of each of the noble pictures. These include Van Dyck's fine portrait of Algernon, tenth Earl of Northumberland, a portrait of his daughter Elizabeth, who married the first Earl of Essex, also delightful portraits of the fifth Earl of Essex and his Countess by Hoppner, and several other interesting works.

The Small Dining Room is also embellished with a good deal of beautiful carving, notably over the mantel-piece. In this room is kept a quaint old-fashioned green leather chair, once the property of David Garrick. On the walls hang some good water-colours; and an interesting relic of the last owner is a long, low bookshelf filled with useful volumes concerning farming.

The Great Library is a noble room, stored with a vast collection of works on the classics, history, topography, and the stage. Over the fireplace hangs an admirable Reynolds of a previous Earl of Essex as a boy, with his sister, in a landscape, enframed with some magnificent carving by Grinling Gibbons. Here, also, are portraits of Lord Capell of Tewkesbury; Jane Hyde, wife of William, third Earl of Essex; the second Earl of Clarendon and his lady; Lady Charlotte Hyde, daughter of Henry, Earl of Clarendon; Lady Mary Bentinck, wife of the second Earl of Essex; John, Duke of Bedford, and Gertrude, Duchess of Bedford; with many more. There are three fine libraries, which contain, in addition to thousands of rare and interesting English and French literary treasures, a number of unique relics of a bygone day.

In the Inner Library is a magnificent buhl table, a true museum specimen, which was purchased, together with a great deal of other valuable French furniture, by the fifth Earl of Essex, who happened to be in France during the stormy later days of the Revolution, when such art treasures were acquired for comparatively little, and the splendid furniture is now one of the great charms of Cassiobury. Here, also, are fine family portraits, including examples of Reynolds, and almost as interesting as the portraits is exquisite Grinling Gibbons carving, in admirable harmony with the chimney-piece, ornamented by the same famous craftsman.

In yet another library is stored a marvellous collection of books relating to the British stage, of which the nucleus was formed by that Countess of Essex who was once Miss Kitty Stephens, while a series of beautiful eighteenth century portraits enlivens the character of the apartment. Below the impressive portrait of William III. has been kept, carefully preserved in a case, the blood-stained handkerchief with which Lord Coningsby stanched the wound of his Sovereign at the Battle of the Boyne. One of the most interesting pictures in the house is a portrait of King Henry IV., doubtless an ancient copy of the picture at Windsor.

Tokens of Royal friendship abound at Cassiobury, and an old warming-pan is said to have been a present from Queen Elizabeth. A bust of Mme. du Barry testifies to that unfortunate woman's gratitude for the fifth Earl's kindness in conducting her to England on the outbreak of the Revolution. It was the same nobleman who brought back Hubert's picture of "The Philosopher" from Geneva. He became and remained the devoted friend of Sheridan, who often enlivened the stately rooms of Cassiobury with flashes of his Irish wit. Hidden away in some of the lovely cabinets, which are so very numerous in the house, are valuable autographs and manuscripts offering testimony to the interest ever taken by the Capell family in art and letters.

The Drawing Rooms have been very little altered during the last hundred years—indeed, it used to be said that the green silk hangings of the Great Drawing Room had not been renewed since the Regency; and it would be difficult to imagine a better background for the lovely landscapes which form the principal ornamentation of the walls, though here, as in every apartment at Cassiobury, are also some fine family portraits,

including about fifty miniatures enclosed in cabinets of rare French manufacture.

The State Bedroom recalls some of the finest rooms of Versailles and the Louvre, splendid Beauvais tapestry being a marked feature of the

THE STAIRWAY

ornamentation, while the furniture accompanying it is of Louis Quinze and Louis Seize character.

Lady Essex's pretty suite of rooms is in curious contrast to the rest, being a quaint mixture of ancient and modern, everything that

taste and wealth can do having been there expended. Some lovely Bartolozzi prints, and many interesting portraits of past and contemporary beauties, smile upon the walls.

The cloisters, though comparatively modern, are mediæval in character, and surround a grass plot which is said to have been once the Abbot's garden. During the last few years a portion of the cloisters has been transformed into a luxurious Billiard Room, and here, as in every room at

Cassiobury, are many valuable relics and portraits. A most interesting Henry VII. and a half-length of Elizabeth of York, which attracted much attention at the Tudor Exhibition, must not be forgotten.

The park and gardens of Cassiobury have long been famed for their extraordinary beauty, and it may be added that they rank with the best examples of stately gardening in the world. The grounds were planted by Moses Cook, author of "Forest Trees" (1675), for the first Earl of Essex, and Evelyn commends them. The names of Le Nôtre and Rose have been mentioned as having worked at Cassiobury, but there is no evidence of the fact. The glorious lime avenue which stretches through Cassiobury Park to the Hemel Hempstead Road is known to have been planted by Cook.

GOODWOOD HOUSE, SUSSEX.

THE name of Goodwood has given rise to some surmise, but seems to be a form of the Saxon Godwin, and thus can claim to be among the most ancient in the United Kingdom, for Earl Godwin had great possessions hereabout. The beautiful estate, which, as all the world knows, includes the most picturesque racecourse in Europe, was bought by Charles, first Duke of Richmond, in 1720 from the family of Compton of East Lavant, and old Goodwood House, concerning which little seems to be known, was pulled down in the early part of the eighteenth century and a hunting seat erected on the site.

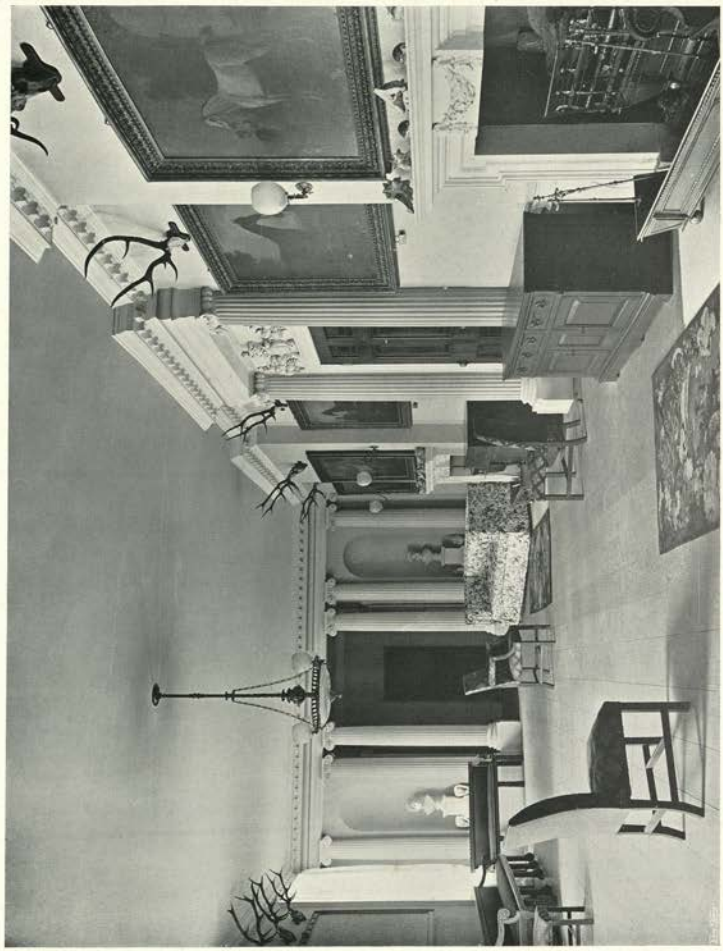
The existing house was built by the third Duke of Richmond, but he died before it was completed. The hunting seat of the first Duke, built of Portland stone, forms the west wing, the rest of the structure being of squared flint stones. It is a very imposing edifice, and has a frontage of 160ft., ornamented in the centre with a double colonnade as an entrance, in two orders, Doric and Ionic, terminating at either end with a round tower, from which wings project at an obtuse angle towards the east and south. It is said that the builder intended to make an octagonal house, but died when only the third side was completed, and none

THE YELLOW DRAWING-ROOM.

of his successors has cared to complete the work. James Wyatt was the Duke's architect.

Although Goodwood House appears to stand on an eminence, together with the splendid stables, which were designed by the architect of Somerset House, the leafy hollow in which it is placed hides it from the surrounding country. The racecourse itself is behind the crest of the hill, and cannot be seen at all from the mansion, which owes not only much of its fame to the smooth hill-top known to all the world as "glorious Goodwood," but also its wonderful visitors' book—a volume wherein are enshrined the names of countless British and Continental Royal personages who have honoured the Duke of Richmond's stately mansion. Goodwood House has always been recognised as one of the great show places of the United Kingdom. It

THE LIBRARY.



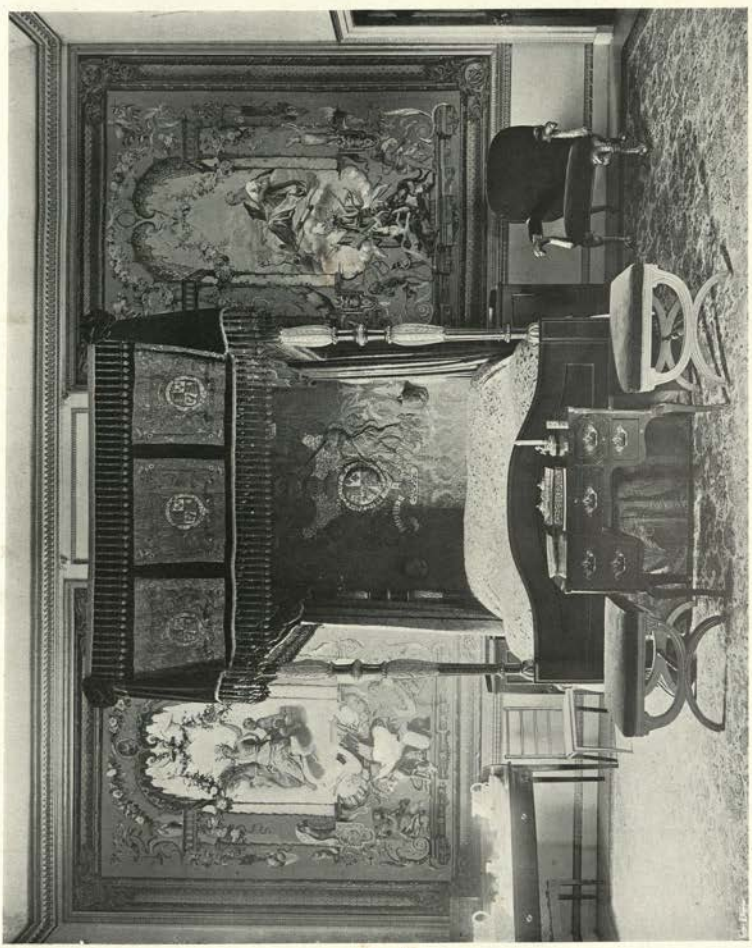
THE LONG HALL.

THE ENTRANCE HALL.

was in these stately rooms that the Emperor Alexander I. was entertained in 1814, and among the foreign rulers who visited the house during the late Duke's lifetime were two Emperors of Russia, two German Emperors, and innumerable potentates of every rank and nationality.

The State Rooms are very splendid and are approached from the Long Hall, a fine apartment with a fluted Ionic colonnade, adorned with antlers, and containing some rare sporting pictures and prints. They are assigned for the use of Royal and

THE TAPESTRY DRAWING-ROOM.



THE TAPESTRY ROOM.

important personages. The Tapestry Drawing Room is embellished with some marvellous Gobelins tapestries representing scenes from "Don Quixote," which were given to the third Duke of Richmond by Louis XV. The State Bedroom is embellished in the same style, and is famed for its beautiful needlework, the splendid coverlet which rests upon George III.'s bedstead being the work of Lady Caroline Gordon-Lennox. This room, which has a charming outlook over the park, contains a remarkable portrait of the second Duchess of Richmond by Sir Godfrey Knelier, and its walls are hung with fine tapestry representing the Seasons. The whole of this suite of rooms, which has been so often occupied by various members of the Royal Family, is most exquisitely furnished, much of the furniture belonging to the best French period.

THE BALLROOM—A REFLECTION.

The Ball Room, which is superbly decorated in white and gold, contains the finest paintings in the house, and is, in fact, to all intents and purposes, a picture gallery. Here is the original of Van Dyck's celebrated "Charles I.," with his Queen and two children, of which replicas by Van Dyck himself are in the possession of the King and the Duke of Devonshire. Every evening, during the Goodwood week, the beautiful plate, much of which is early Georgian, is, of course, on view, and adds greatly to the splendid appearance of the dinner-table and of the buffets. The Ball Room is the only apartment in the mansion large enough to serve as a dining-room at that time.

The general Drawing Room of the house is a very pretty apartment, hung with yellow brocade, and containing some fine pictures, miniatures, and valuable *faïence*. In the Drawing Room is preserved the silver breakfast plate used by the Emperor Napoleon on the morning of Waterloo, also relics of Charles I., Charles II., and the Duke of Wellington. One of the features of Goodwood House is a circular Card Room, where many famous whist players have exercised their skill; and in every room in the house are rare and beautiful things. The Library, a delightfully cosy and comfortable apartment, possesses some valuable first editions, as well as a comprehensive set of agricultural works. It has a panelled and painted ceiling and mantel in light and appropriate style.

Goodwood House contains one of the finest private collections of seventeenth and eighteenth century English portraits in the United Kingdom. Particularly noticeable is the series of beautiful paintings by Lely, the artist to whom the Duke of Richmond's ancestress, Louise de Querouaille, Duchess of Portsmouth, frequently sat. Here also will be found the famous "Britannia" portrait of the lovely Miss Stuart, who is said to live immortalised on our coinage, as well as in the Grammont Memoirs. The lovely collection of Sèvres, presented to the third Duke by

THE BALLROOM.

THE OAK BEDROOM.

Louis XV. at the time when His Grace was Ambassador to the French Court, is very remarkable.

The fourth Duke, while Colonel Lennox, fought a duel with the then Duke of York, an exploit which in no wise diminished the intimacy which has always existed between the Lennoxes and the British Royal Family. Of this intimate friendship there are many interesting memorials scattered through the beautiful rooms of the Duke of Richmond's splendid southern home.

Most valued of relics are the watch and shirt of Charles I., whom the Duke can, of course, count among his ancestors. At the present moment, when the Bonapartist traditions are being revived, many a Frenchman would give a fabulous sum for the breakfast plate used by Napoleon on the morning of Waterloo; and equally valuable, from an historical and personal point of view, are the cockade and *bâton* borne by the Duke of Wellington on the field of Waterloo. Exceedingly imposing is the Hall of the granite columns, hung with flags acquired by the present Duke's grandfather, a gallant soldier who played a great part in the Napoleonic wars.

But every apartment in Goodwood House has something interesting, curious, or rare to distinguish it from its fellows. And the guest chambers are, many of them, quite as beautiful as are those in the Royal suite; though, as is fitting, every effort has been made to render specially attractive the rooms which are so often occupied by the King and Queen. The Oak Bedroom has a very singular panelled mantelpiece, with arched recesses, heads, and devices, and a bedstead most richly carved, the pillars with enwreathed floral designs, and the tester with characteristic perforated work. The pictures, which are in every room, include works of some of the greatest masters, and upon them a great deal might be written.

The neighbourhood of Goodwood is exceedingly attractive, and as is so often the case in our great old country seats, the house is, as it were, encircled by a number of very interesting buildings, each of which would well deserve a special article to itself. Molecomb enjoys, in the neighbourhood of Chichester, almost as great a reputation as does the far-famed country seat of the Lennoxes. This charming dower-house which is within a mile of Goodwood, was built

by the third Duke of Richmond, and to him the estate owes much, for not only was he the master builder of his family, but it was he who procured, at an enormous cost, 1,000 cedar saplings from Mount Lebanon to be planted in his park. Those which still remain take a place among the horticultural glories of Sussex to-day. In 1887 the late Duke commemorated the Golden Jubilee by planting a huge clump of seedlings, which will not, however, attain their full maturity for a couple of hundred years.

One great artistic liking of the Duke of Richmond has always been old oak. Molecomb possesses an exceedingly fine oak mantel-piece, which was purchased out of a farmhouse not many miles from Goodwood; and in exquisite keeping with it is the oak panelling of the room, which was given to her son, when as Lord March he lived there, by the late Duchess of Richmond. The Duke has made a study of oak work, and had a practical knowledge of wood-carving long before the craft became the fashion, and there are, both at Molecomb and at Goodwood House, several beautiful specimens of his work and that of his first wife.

As all the world knows, the family of Lennox is one of the many noble houses of which the scions have Royal blood in their veins. The first Duke, Charles Lennox, created Duke of Richmond in Yorkshire by letters patent on August 9th, 1675, was the founder of the family; he acquired the Goodwood estate, and it was there that he died in 1723. Charles, second Duke of Richmond, began the Parliamentary traditions of the family; he sat for Chichester and also for Newport for a considerable time, and ultimately rose high in the favour of George II.

The third and most illustrious Duke of Richmond died a Field Marshal, and though he was devoted to his profession, he was passionately fond of art, and the splendid Goodwood collections may be said to have been formed through his taste and discrimination. Before it was the fashion to allow the public to inspect the contents of private houses, he caused his house at Whitehall, containing a considerable number of antiques, to be thrown open to "any painter, carver, sculptor, or other artist, and youths over twelve years of age, to whom the study of statuary might be useful," and for the encouragement of genius he bestowed annually two medals on those who made the two best models. In 1765 he was appointed Ambassador Extraordinary to the Court of France, and it was during his sojourn at Paris and Versailles that he acquired by gift and by purchase many of the most valuable pictures and other art treasures now in Goodwood House.

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